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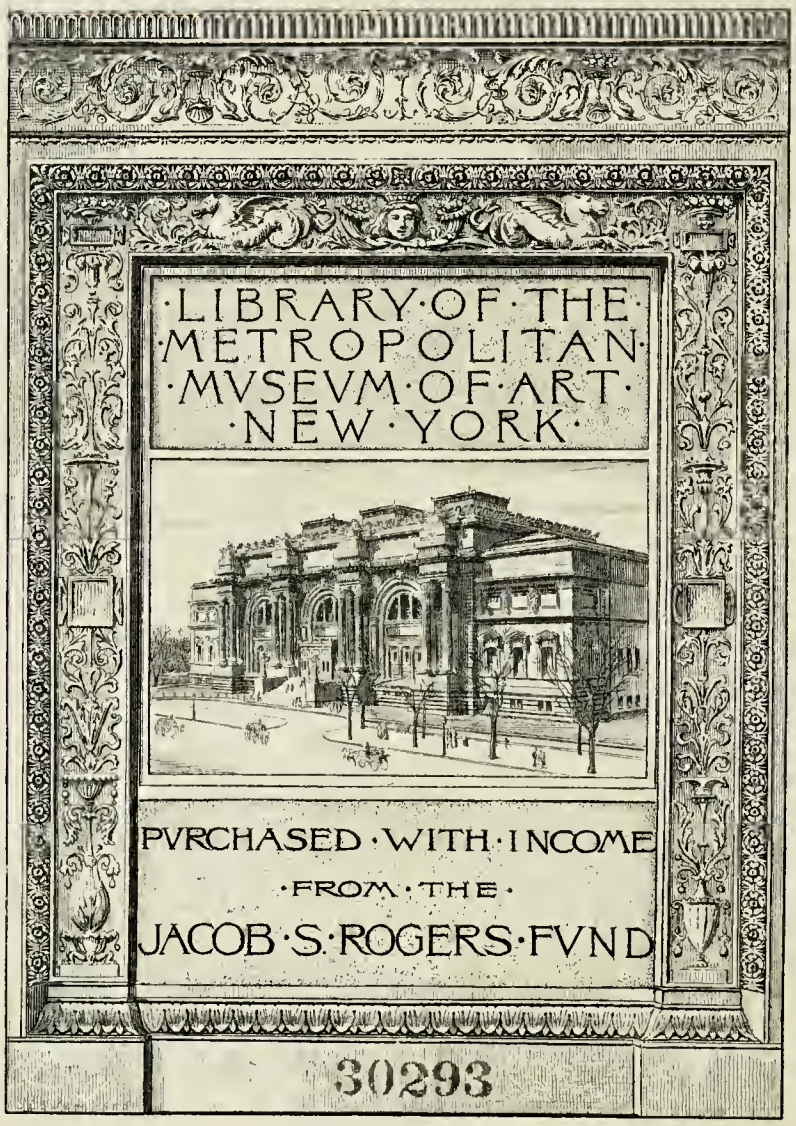
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ON FREE PUBLIC VIEW

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

BEGINNING WEDNESDAY, MARCH 15th, 1916

AND CONTINUING UNTIL THE DATE OF SALE

COSTLY ART PROPERTY AND ANTIQUITIES

BELONGING TO THE HOUSE OF

KARL FREUND

THE WELL-KNOWN ANTIQUARIAN

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

AT THE AMERICAN ART GALLERIES

ON THE AFTERNOONS OF

MONDAY, TUESDAY, WEDNESDAY AND THURSDAY

MARCH 20th, 21st, 22nd AND 23rd, 1916

BEGINNING AT 2.30 O'CLOCK

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ILLUSTRATED CATALOGUE

OF AN EXTENSIVE COLLECTION

OF

VALUABLE AND INTERESTING

ART PROPERTY AND ANTIQUITIES

BELONGING TO THE WIDELY KNOWN HOUSE OF

KARL FREUND

ANTIQUARIAN

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

ON ACCOUNT OF THE WITHDRAWAL OF A PARTNER

ON THE AFTERNOONS HEREIN STATED

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

CATALOGUE WRITTEN BY MR. HORACE TOWNSEND, ASSISTED BY
MR. KARL FREUND AND MR. WILLIAM W. ODOM

THE SALE WILL BE CONDUCTED BY

MR. THOMAS E. KIRBY

AND HIS ASSISTANT, MR. OTTO BERNET, OF THE

AMERICAN ART ASSOCIATION, MANAGERS

NEW YORK

1916

946

THE AMERICAN ART ASSOCIATION
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

PREFATORY NOTE BY MR. FREUND

At this moment, when a large and important part of my collection is to be disposed of by unrestricted public sale, I feel it my duty to say a few words of explanation to my numerous friends and patrons who might have wondered why a business as prosperous as mine should enter into such a proceeding.

It has been known to but a few that about five years ago I entered into partnership with a gentleman who for some time has not taken an active part in the business. Having decided recently to dissolve this partnership, we have agreed that it would be only fair to both of us to dispose of the art objects in which we are interested at a public sale, under the management of the American Art Association.

While I naturally regret to see this unique collection—the result of my personal and indefatigable researches all over Europe—scattered to the many who will be purchasers, it is necessary for me to do this in order to carry on my new enterprises along personal lines and on a much larger scale.

KARL J. FREUND.

3 East 47th Street,
New York City,
March, 1916.

S. 4/24/16

NOTE OF APPRECIATION
BY MRS. FREDERICK C. HAVEMEYER

It would seem to thinking people that public taste is constantly improving and very soon those who are still in ignorance of true form and color must remain forever dissatisfied!

This collection of objects so delicate and subtle in feeling will not fail to be appreciated by those who are looking for an expression of their own individuality.

It is hoped and believed that each article so carefully and affectionately chosen will find its true environment in the home of its future possessor.

(Signed) Lillie Havemeyer.

34 East 37th Street,
New York City,
March, 1916.

CONDITIONS OF SALE

1. **Any bid** which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. **The highest bidder** shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. **Payment** shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. **Delivery** of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. **Shipping**, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. **Storage** of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring

for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. **Guarantee** is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

AMERICAN ART ASSOCIATION,
American Art Galleries,
Madison Square South,
New York City.

CATALOGUE

FIRST AFTERNOON'S SALE

MONDAY, MARCH 20, 1916

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2:30 O'CLOCK

OLD ENGLISH AND CHINESE PORCELAINS

1—Set of Three Old Vienna Porcelain Coffee Cups and Saucers

Straight-sided cups, with square looped handles. The saucers decorated, on a yellow ground, with transfer prints in sepia of classical subjects entitled, respectively, "Le Silence," "L'Affection" and "Il la tue"; the cups, with classical vases of various designs and foliated gold borders. Mark: Shield in blue.

2—Anglo-American Historical Liverpool Ware Cups and Saucers

Cups without handles. Decorated with transfer print in black of "Steamboat on the Hudson," and of the "Cadmus under full sail and flying the American flag." Surrounded by bands of pink luster.

3—Old Chinese-Lowestoft Porcelain Cream Ewer

Pear-shaped body, with looped handle. Invested with a fine white glaze and decorated with a vase of flowers and floral sprays painted in colored enamels.

Height, 4 inches.

4—Early Nineteenth Century Staffordshire Luster-ware Pitcher

Decorated, on a buff-colored ground, with circular medallions of transfer printed landscape views and with bandings of silver luster.

Height, 5½ inches.

5—Pair of Early American Stiegel Glass Beakers

Straight sides, decorated with flutings and bands of checkered pattern in relief.

Height, 5½ inches.

6—Pair of Old Rouen Faience Salt Cellars

Oval-shaped, with handles formed as modeled masks. Decorated, on a white glazed ground, with scrollings of yellow, red and blue.

Height, 4 inches; length, 7 inches.

7—Old Turner Bamboo-ware Bowl and Cover

Domed cover, with bands of fluted and acanthus-leaf decoration and widow finial, the body with a band of fluting and detached groups of Wedgwood figures in relief. Banded with blue glazing. Mark: "Turner" impressed.

Height, 5 inches.

8—Old Turner Bamboo-ware Mug

Cylindrical body, with loop handles. Decorated with brown glazed bands and applied cream-colored oval medallion occupied by a horn painted in blue. Mark: "Turner" impressed.

Height, 6 inches.

9—Chinese Teapot

Square form, with looped bamboo handle. Decorated with raised and gilt borderings of a bamboo pattern. The body with raised oval medallions painted with Chinese figure subjects on a diapered ground. (Spout repaired.)

Height, 6½ inches.

10—Old Chinese-Lowestoft Sauce Boat and Stand

Quatrefoil-shaped stand and boat-shaped sauce boat, with looped, twisted handle. Invested with a greenish-white glaze and decorated with bands of gold and purple lines and with a shield with armorial bearings of a rampant lion and a crest of a "Pelican in her Piety," painted in colored enamel.

Height, 3½ inches; length, 7½ inches.

11—Old Turner Bamboo-ware Pitcher

Pear-shaped body with straight looped handle. Decorated with fluted and reeded bands of brown glazing and with a band of sporting subjects in relief. Silver rim, with London Hall-mark and date letter 1817.

Height, 7 inches.

12—Eighteenth Century English Salt-glaze Ware Tureen

Oval-shaped, with domed lid and looped scroll handle. The body, with projecting loop handles on three paw feet, is decorated with silver-ware patternings in relief.

Diameter, 7 inches.

13—Pair of Eighteenth Century Waterford Glass Fruit Dishes and Trays

Shuttle-shaped dishes, with oval trays. Cut in a pattern of bold diamonds and fluted borders and with underneath cuttings of a star pattern.

Height of dishes, 4½ inches.

Lengths of dishes, 11½ inches.

14—Chinese-Lowestoft Dish and Four Custard Cups

Circular dish, curved sided cups with twisted handles, and domed covers with mulberry finials. Invested with a fine white glaze and decorated with meander, acanthus-leaf and diapered borderings painted in gold and dark blue enamel, and with oval medallions suspended from knotted ribbons and occupied with a script monogram "J.E.K."

15—Early Nineteenth Century Castleford Ware Teapot, Sucrier and Cream Ewer

Octagonal bodies with domed covers having floral finials. Decorated on a white glazed ground with flutings, raised acanthus leaves and figures of Cupids in the Wedgwood style, and with blue glazed lines.

Mrs. J. Harvey

16—Old Chamberlain Worcester Porcelain Tea Set

75.00 Boat-shaped teapot and sucrier with domed covers and oval finials, straight and curved sided cups with handles. Invested with a fine white glaze and decorated, on a ground of bold scrolled diaper patterning, with oval and circular medallions of white reserve occupied by paintings in sepia of classic and domestic figures. The service consists of teapot and stand, sucrier, waste bowl, cake plate, six teacups, four coffee-cups, and six saucers.

P. L. Barbey

17—Early Nineteenth Century French Porcelain Coffee Set

70.00 Vase-shaped coffee-pot, teapot, sucrier and cream ewer with looped bird-headed handles and domed covers with serpent finials. Decorated on a pink ground, *semé* with gold stars, with panels of white reserve, occupied by subjects of playing children painted in colors, and surrounded by broad bands of gilding. The set consists of coffee-pot, teapot, sucrier, cream ewer, four coffee cups and eleven saucers.

Mrs. G. F. Sulzberger

18—Old Chinese-Lowestoft Set

25.00 Teapot with cylindrical body, twisted handle, domed cover and mulberry finial. Cylindrical sucrier, with domed cover and mulberry finial. Rectangular teapoy, with rounded shoulders. Invested with a plain white glaze and decorated in gold. (Teapot and teapoy repaired.)

19—Old Worcester Porcelain Dessert Service

Oval, square and heart-shaped fruit dishes, circular plates with spirally fluted rims and scalloped edges. Decorated with transfer prints in sepia of English landscapes and buildings and with broad borders of lemon color between two gold bands. The set consists of five oval, three square, and two heart-shaped fruit dishes and fifteen plates. (One fruit dish repaired.)

20—Old Leeds Ware Dinner Service

Of so-called "Queen's Ware." Decorated on a cream-colored ground with borders of egg and dart and pointed-leaf and berry pattern in dark brown enamel. Oval-shaped tureens with looped handles and cauliflower finials. Oval and circular platters, oval fruit dishes, shuttle-shaped bonbon dishes, and circular plates. The service consists of three soup tureens, one with ladle; two vegetable dishes with covers, six vegetable dishes without covers, one oval dish and stand, two bowls with covers and stands, one vase-shaped compotier with cover, one box and cover, one round box, nine fruit dishes, two shuttle-shaped bonbon dishes, one oval basket with bale handle, three circular dishes and two strainers, nine oval platters, fifty-five plates, and seven saucers.

21—Old Chinese-Lowestoft Tea Service

Globular-shaped teapot with looped handle, straight spout and domed cover, pear-shaped cream ewer with domed cover and straight-sided teapoy. Decorated with a painting by a Chinese artist in sepia copied from a French print entitled "L'excellent Pourvoyeur." The rims with a Saracenic trefoil border in gold outlined in sepia. The set consists of teapot, cream ewer, teapoy, four cups with handles, two cups without handles, three saucers and shaped bonbon dish. Accompanied by the original eighteenth century French print from which the decoration was copied.

22—Six Old Derby Porcelain Plates

Circular shape, the centers decorated with yellow marbled circular medallions occupied by zodiacal signs and figures painted in *bleu-de-roi* heightened in gold, the rims with similar figures to those in the center medallion. There is an inner field of a white marbled ground. (One repaired.) Mark: Crowned crossed swords in red. *Diameter, 9½ inches.*

23—Old Chinese-Lowestoft Plate

Invested with a greenish-white glaze. The center is occupied by a cipher monogram in gold and a circular blue medallion; the rim, by an armorial bearing in gold and colors.

Diameter, 9¾ inches.

24—Six Old French "Porcelaine de la Reine" Soup Plates and Six Platters

Oval platters with scalloped edges, and circular soup plates. The centers are occupied by laurel-leaf wreaths banded in green and enclosing four leaf sprays. The rims are decorated with similar bands of laurel leaves between dotted borders and with plain bands of gold. Mark: Crowned A in red.

Length of platters, 13¾ inches; diameter of plates, 9½ inches.

25—Old Chinese-Lowestoft Platter and Two Plates

Octagonal-shaped, invested with a greenish-white glaze. The centers are occupied with a shield of armorial bearings supported by knotted ribbons, the rims with diapered borders and gold dots on a pink ground. (Platter cracked.)

Length of platter, 14¼ inches; diameter of plates, 9½ inches.

26—Two Eighteenth Century Dutch Plaques

One decorated on a white ground with bands, looped borders and hatchings of blue and with a Dutch inscription in script, the other with a seated female figure holding a banner in one hand and surrounded by a scrolled border painted in polychrome. (Foot of one missing.)

Diameters, 12¾ and 10 inches.

27—Pair of Old Chantilly Porcelain Tureens and Stands

Quatrefoil-shaped bodies, with domed lids, pine-cone finials and shell-shaped handles, on stands of quatrefoil-shape, with scalloped edges. Decorated, on a ground of fine white glaze, with rock forms, long-tailed birds, branches of peony blossoms and leaves painted in colored enamels in the Chinese manner. Finials, handles and rims are gilt.

Height, 6½ inches; length, 14 inches.

28—Five Seventeenth and Eighteenth Century Spanish Faience Deep Dishes

Louise J. P. Lee

50 ″ Circular form, with flat rims. Red earthenware bodies, invested with a greenish-white glaze and decorated in green outlined with brown, with groups and sprays of conventionally treated flowers. Dated, respectively, 1677, 1696, 1737 and 1741.

Diameters, 12½, 12½, 11¼ *and* 13 *inches.*

C. L. Barbey

29—Set of Four Old Chinese-Lowestoft Dishes

Circular shape with flat rims. Invested with a fine white glaze, the centers occupied with groups of Chinese pheasants, the rims 120 ″ with scrolled panels of paintings of European ships and lighthouses painted by a Chinese artist, with shaped shields occupied by armorial bearings and surrounded by rococo scrollings and with the crest of an anchor and a motto. (One repaired.)

Diameters, 15½, 15, 13¾ *and* 12¾ *inches.*

Mrs. Warren

30—Old Chinese-Lowestoft Platter

Oval shape. Invested with a greenish-white glaze, the center occupied by an oval medallion in dark blue enclosing a double 20 ″ cipher monogram in red and surrounded by a line of husk patterning in blue and red and by a broad border of blue *semé* with gold stars.

Length, 15¾ *inches.*

Mrs. Leonard A. Cohn

31—Eighteenth Century Italian Faience Platter

Dark-red body, glazed with yellow and blue and decorated in 17 ″ sgrafito with the subject of women in a landscape weaving and spinning. The rim is occupied by a sgrafito bordering of waved ribbon pointed leaves and indented line patternings.

Length, 25 *inches.*

Mrs J. L. Waterbury

32—Old Chinese Porcelain Bowl and Tray

Circular shape, with fluted rim. Invested with a fine white glaze and decorated on a ground of liver-colored orange-skin glaze 30 ″ with quatrefoil medallions of white reserve occupied with Chinese figure subject painted in colored enamels.

Height, 8 *inches; diameter,* 5½ *inches.*

33—Pair of Old Chinese-Lowestoft Bough Pots

Octagonal shape, with curved sides, spreading rims, pierced molded covers, twisted loop handles and molded bases. Invested with a fine white glaze and decorated at the four chamfered angles with raised scrolls, branches of trees and berries.

Height, 8½ *inches.*

34—Pair of Dresden Porcelain Jardinières and Stands

Straight tapering sides with false ring handles; circular molded stands. Decorated, on a pale primrose ground, with spade-shaped panels of white reserve occupied by paintings in colors of classic subjects, with sprays of foliage and meander leafage borders enclosing musical trophies painted in black, with meander borders of gold on a white ground, and with bands of gilding. Mark: Crossed swords in blue. (One stand cracked and chipped.)

Height, 10 *inches.*

35—Pair of Old Chelsea Porcelain Vases

Square-shaped with tapering bodies, curved necks and molded feet. Decorated with sunken panels occupied by paintings in colors of pastoral subjects in the style of the Dutch school of the seventeenth century and by exotic birds. Rims and bases mounted in chased ormolu.

Height, 11½ *inches.*

36—Pair of Old Chinese Vases

Ovolo shape, with curved cylindrical necks. Invested with an irregular yellowish-green glaze. On carved teakwood stands.

Height, 11½ *inches.*

37—Old Chinese-Lowestoft Garniture

Two beaker-shaped, and one pear-shaped vase. Invested with a fine white glaze and decorated with raised and painted branches of flowers and Chinese utensils.

Height, 11½ *inches.*

38—Old Chinese Carved Quartz Vase and Cover

Of fine rose-colored quartz. Square urn shape, with projecting lion-head and free ring handles, domed cover with ball finial, and molded foot. The body is carved with a scrolled voluted design in low relief, the neck and shoulders with deep pointed leaf border, the cover with floral scrollings and the finial is formed as a lotus flower. Of exceptional size and distinction of color.

Height, 13 *inches.*

39—Pair of Chinese Porcelain Vases

Hexagonal inverted pear-shaped bodies, hexagonal necks, and domed covers with ball finials. Invested with a white glaze decorated with branches of peony leaves and blossoms and scrolled borders painted in colored enamels. (Finials restored.)

Height, 13 *inches.*

40—Old Chinese Stone Ware Bowl

Circular shape. Invested with a crackled green glaze of celadon character and decorated with incised underglaze patterning. On three shaped mask legs.

Diameter, 13 *inches.*

41—Old Chinese Porcelain Plaque

Circular shape, invested with a white glaze and decorated with rock forms, pagoda, foliage and flowers enameled in five colors.

Diameter, 14¾ *inches.*

42—Pair of French Porcelain Vases

Pear-shaped bodies, with cylindrical necks, projecting female mask and serpent handles, circular feet and square bases. Decorated, on a dark chocolate-colored ground, with oval medallions occupied by classical figure subjects painted *en grisaille*, and surrounded by broad bands of chased gilding. (Handles broken.)

Height, 15¼ *inches.*

43—Pair of Old Chinese-Lowestoft Vases

Urn-shaped, with cylindrical necks, square looped projecting handles, domed covers with finials shaped as Wedgwood "widows," and stepped bases. Decorated with oval panels enclosed by molded borders and occupied by paintings, in sepia, by a Chinese artist, of European views and by cipher monograms. Around the shoulders are bands of diapered ornamentation in gold and vine-leaf and grape borders painted in sepia and gold. Similar borders encircle the covers. The finials are painted in red and purple, the handles are gilt and the bases marbled.

Height, 18 *inches.*

44—Pair of Old Wedgwood and Bentley Pebble-ware Ewers

Pear-shaped bodies, with cylindrical necks decorated with Satyr marks in relief and upstanding serpent handles. On square black basaltes pedestals. The shoulders and bases decorated with gilded lines, the masks with solid oil gilding. Mark: "Wedgwood and Bentley."

Height, 19 *inches.*

Mrs Geo. Draper

45—Eighteenth Century Buen Retiro Faience Bowl

Oval shape, with domed cover, which has two twisted serpent handles. Decorated with raised palmette leaves symmetrically disposed, with floral-leaf borders painted in dark brown monochrome and with painted floral pendants. The serpent handles are decorated with sponged mottlings of green, brown and red. Around the rim and bottom of the interior runs an inscription in Spanish to the effect that the bowl was made in honor of Maria del Pilar Garcia.

Height, 12 inches; length, 17½ inches.

35-00

F. J. Marioni

46—Old Wedgwood Black Basaltes Statuette

Figure of a nude youth carrying a kid on his shoulders, supported by the trunk of a tree. On square rustic base. Mark: WEDGWOOD.

Height, 21 inches.

35-00

Albert Morse

47—Old Chinese Stoneware Grotto

Conical form, of rockwork glazed in dark brown. Upon the upper portion are disposed pagodas, shrines with saints, branches of trees, prunus blossoms and miniature animals. The lower portion has double-roofed shrines containing seated figures in porcelain, glazed in various colors. On circular brown glazed base.

Height, 23 inches.

150.00

Alto Bernet Agent

48—Old Chinese Stoneware Vase

Pear-shaped body, with circular rim and foot, and projecting elephant's head handles. Invested with a white glaze and decorated around the shoulders with a band of Chinese lambrequined ornamentation and around the body with Chinese dragons in slight relief.

Height, 20 inches.

320.00

F. J. Marioni

49—Seventeenth Century Italian Terra-cotta Water Jar

Pear-shaped body, with heavy molded rim, molded band around the shoulder and applied molded handles. Decorated with painted scrollings.

Height, 2 feet 8 inches.

90.00

OLD PEWTER, BRASS AND IRON

50—Eighteenth Century Dutch Pewter Hot-water Urn

Vase-shaped, with removable domed cover, metal spout, with lyre-shaped handle, supported on four curved legs enriched with cherubim and festoons of drapery on paw feet. On quatrefoil-shaped stand, with cushion feet. Decorated on a dark-green ground with bands of grape and vine leaf and Greek key pattern in gold.

Height, 15 *inches.*

51—Eighteenth Century Dutch Hot-water Urn

Of copper, formed as a large kettle with globular body, swinging bail handle, curved spout and domed cover. The interior is fitted with a removable bucket which serves as a brazier when filled with lighted charcoal. The exterior is painted in colors with groups of flowers and leaves surrounded by delicate scrollings on a black ground.

Height, 12½ *inches; length,* 18 *inches.*

52—Eighteenth Century Dutch Pewter Hot-water Urn and Teapot

Pear-shaped bodies, with domed covers, the urn standing on three cabriole legs with ball feet. Lacquered in gold with groups of flowers and leaves and bands, on a sealing-wax red ground.

Heights, 15½ *and* 8 *inches.*

53—Three Large and Five Small Seventeenth Century Russian Tiles

The large tiles of red earthenware glazed and painted, one with the figure of Juno and peacock in a cartouche surmounted by a coronet, one with a floral spray, and one with a figure of a hunter and dogs. The small tiles are decorated with figures on horseback painted in monochrome.

Of various sizes.

54—Collection of Seventeenth Century Flemish Tiles

Of red earthenware, some glazed and painted in various colors, with a fleur-de-lis pattern in yellow on a red ground, some invested with a plain dark brown glaze. The collection consists of about ninety tiles of various sizes.

55—Pair of Eighteenth Century French Bronze Candlesticks

Formed as figures of male and female fauns holding vase-shaped fluted and molded candle sockets of gilt bronze. On circular gilt bronze bases.

Height, 9 inches.

56—Pair of Sixteenth Century French Bronze Figures

Miniature statuettes of male and female saints, the former with long hair, tonsure, monk's robe; the latter in the habiliments of a nun.

Heights, 5 inches.

57—Eighteenth Century Italian Surveyor's Level and Compass

Of brass, with engraved dial marked with the degrees and points of the compass and with the name "Dominicus Lusurg of Rome" and the date 1719. In contemporary gilt, tooled and velvet-lined leather carrying case.

Height, 7 inches.

58—Four Sixteenth Century Italian Wrought-iron Door Knockers

Of various sizes, decorated with scrolled strap ironwork, one enriched with elaborate chasing.

59—Three Sixteenth Century Italian Wrought-iron Door Knockers

Of wrought iron, two decorated with scrolled wrought-iron strap-work. Various sizes.

60—Pair of Eighteenth Century English Front Door Locks

Rectangular-shaped, of solid mahogany inset with wrought-iron locks and decorated with strappings and scrollings of brass. Pierced heart-shaped lock escutcheons. One with engraved brass knob handle.

Lengths, 9 and 10 inches; widths, 14½ and 15 inches.

J. W. Baxter

61—Eighteenth Century French Metal Jardinière

Diamond shape, the sides pierced and modeled in a design of laurel-wreath borders, upright flaming torches supporting festoons of flowers and leaves. Projecting handles formed as ram's heads, pierced acanthus-leaf legs and acanthus-leaf feet. Painted in white heightened with gold and with inner removable metal liner.

125.00

Height, 4½ inches; length, 12 inches.

W. R. Hearst

62—Seventeenth Century Italian Brass Deep Dish

Circular shape, with flat rim. The center occupied by a raised medallion repoussé in a design of concentric gadroons and leaves.

35.00

Diameter, 20 inches.

63—Pair of Seventeenth Century Italian Brass Pricket Candlesticks

Miss F. Waterbury

Turned, molded baluster-shaped stems on triangular molded pedestals with scrolled feet. Circular molded brass candle bobèches with iron prickets.

40.00

Height, 20 inches.

Otto Bernet Agent

64—Pair of Seventeenth Century French Cast-iron Fire Dogs

Triangular-shaped bars, with fronts formed as classic female heads framed in voluted scrolls. On rectangular bases ornamented with egg and tongue moldings.

30.00

Note: These andirons came from an old Château on the River Loire.

Height, 1 foot 11 inches.

65—Pair of Early Nineteenth Century French Ormolu Candelabra

Mrs. H. C. Parsons

Stems formed as tapering Ionic columns supporting a bell-shaped finial from which spring five curved scrolled branches formed as cornucopiæ with scrolled bracketings. Circular bases, with borders of laurel leaves and berries and with inner borders of a raised honeysuckle design.

40.00

Height, 21 inches.

66—Early Nineteenth Century French Ormolu Mantel Clock

Clock case formed as figures of a young man and women in classic costume playing a game of draughts, below a heart-shaped mirror swinging between pyramidal supports. The circular clock dial is surmounted by folds of heavily fringed drapery. On a stepped base, the upper portion of which is decorated with an applied ornamentation of two spaniel dogs and acanthus-leaf scrollings, the lower portion with two recumbent classical figures and an ornamentation of honeysuckle design. Pierced honeysuckle and voluted feet. White enamel dial with pierced ormolu hands.

Height, 1 *foot* 6 *inches.*

67—Eighteenth Century English Marble Group

Symbolic figure of partially draped female figure supporting on her shoulder a laurel wreath; at her side sits a youth resting one arm upon her knee. On rocky base.

Height, 12½ *inches.*

68—Pair of Late Eighteenth Century French Marble Medallions

Oval medallions of white marble, with high relief portraits of Benjamin Franklin and George Washington, the former with long hair and loose neckcloth, the latter in a general's uniform. In old molded rosewood frames with gilt moldings and black matts.

Height, 15½ *inches; length,* 13 *inches.*

69—Eighteenth Century Swiss Hanging Alarm Clock

Pear-shaped dial-plate of brass repoussé, with a border of festoons of fruits and acanthus-leaf scrollings, brass dial with apertures showing phases of the moon and names and days of the month, inner alarm dial, and triangular aperture above. Suspended by a brass bell and ring. Engraved with the name "Ignatz Philippe Schmidtner." Bob pendulum movement.

Height, 2 *feet; length,* 16 *inches.*

70—Eighteenth Century Italian Telescope

Of turned boxwood. The outer tube mounted with cream-colored pigskin, gold tooled in a scroll design. The inner tubes are covered with colored marbled paper.

Length, 29 *inches.*

F. Bannister

71—Sixteenth Century Italian Carved Alabaster Group

20 00 Representing the Adoration of Christ by Shepherds. The Madonna, in the center, exposes the Babe, and on one side stand shepherds, one of them playing upon a pipe; on the other, Angels and Saint Joseph. In old molded and carved wood frames.

Height, 14 inches; length, 15½ inches.

Miss Caroline Geiger

72—Fifteenth Century French Stone Carving

50 00 Of limestone. Representing the Madonna with the Child Christ seated under a canopy of drapery. Traces of polychromatic decoration.

Miss J. L. P. Lee

73—Sixteenth Century French Carved Figure

60 00 Of limestone. Carved as the figure of the Madonna, crowned, with hair braided in plaits, her hand resting upon the pommel of a sword. She stands upon a prostrate figure of a demon. The calm dignity of the face and the skill of the arrangement of the drapery are noticeable.

Height, 2 feet 5 inches.

F. J. Marion

74—Seventeenth Century Italian Weather-vane

32 50 Acorn and ball shaped turned wooden base, and shaped and pointed weathercock with swinging vane of wrought-iron.

Height, 29 inches.

75—Pair of Eighteenth Century French Terra-cotta Figures Attributed to Clodion

H. Symons

300 00 One a youthful figure of Bacchus, nude save for a draped skin girdle crowned with vine-leaves and grapes, supporting a youthful faun and a cornucopia filled with clusters of grapes. In one hand he holds another bunch of grapes, at which a goat, upon which he rests his foot, nibbles. On rocky base. The other figure consists of a nymph with flowing classical robes holding in one hand a garland of flowers and carrying an Amorino who supports a cornucopia of roses and other flowers. Behind the nymph appears a portion of the head and wing of a swan. In buff-colored terra-cotta of the school and period of Clodion.

Heights, 20 inches.

76—Eighteenth Century English Barometer

In heavy carved wood and gilt frame formed as a hunting trophy with horn, game bag and cap. Silvered barometer plate, with engraved weather indications.

Height, 3 feet 9 inches.

PAINTINGS ON GLASS

77—Pair of Sixteenth Century Swiss Glass Paintings

Square panels, painted *en grisaille*, one with a subject of a lady in sixteenth century costume seated at a table with a dish of fruit with a symbolic figure at her side holding a cornucopia of flowers. In the background a group of men are seated at a dining table. The other panel represents a figure of Diana holding two dogs on a leash and pointing to seated figures of a man and woman in sixteenth century costume holding blossoms in their hands. These panels have been cracked and re-leaded, the cracks being covered by delicate lines of leading. In wooden frames.

Height, 8 inches; length, 8½ inches.

78—Pair of Eighteenth Century English Mirror Paintings

Domestic subjects of Chinese ladies standing at the open door of houses, showing the interiors arranged with Chinese furniture. In the backgrounds are landscapes with flowers and balustrading. In old molded beaded and gilt wood frames.

Height, 9½ inches; length, 14 inches.

79—Eighteenth Century English Colored Mezzotint on Glass

Subject of a man in eighteenth century costume, kneeling before a lady in similar costume with turban and feather. Entitled "Persuasion." Below is a verse of poetry. In old gilt and wood frame.

Height, 14½ inches; length, 10½ inches.

80—Pair of Eighteenth Century Chinese Glass Paintings

Of very unusually treated subjects of brightly colored birds, rock forms, branches of peony blossoms and leaves on a background. The flowers and leaves are outlined in gold and backed with crumpled tinsels. In molded wood frames.

Height, 14 inches; length, 10 inches.

Mrs F. Larsen

81—Pair of Eighteenth Century Chinese Mirror Paintings

65.00 Representing interiors of houses and courtyard. In the one a young woman is weaving at a loom and in the other a young woman is winding silk upon a frame. In Chinese bamboo frames. (One cracked.)

Height, 14 *inches; width,* 16 *inches.*

Mrs N. Iburg

82—Eighteenth Century Chinese Glass Painting

20.00 Painted, by a Chinese artist after a European original, in a subject of a lady with two men in eighteenth century costume seated in front of a marquee eating grapes. In the foreground is a figure of a gentleman in knee breeches, square-cut coat. Landscape background, with European buildings. In old molded and gilt frame. (Cracked.)

Height, 17 *inches; length,* 12 *inches.*

Walter Maynard

83—Pair of Eighteenth Century Chinese Glass Paintings

40.00 Painted by a Chinese artist, after English prints, with portraits by Kneller of Stuart Court beauties in seventeenth century costumes. One of them holds a rake, the other a sword and a branch of laurel. Painted on a dark ground. In contemporary carved wood and gilt frames.

Height, 17 *inches; length,* 14 *inches.*

Mrs Niburg

84—Eighteenth Century Chinese Mirror Painting

25.00 Unusual and interesting design of Chinese domestic emblems, vases of flowers, swords, fans, etc. In one corner a Chinese version of a European clock dial. In contemporary molded wood frame.

Height, 14 *inches; length,* 20½ *inches*

Mrs. F. Larsen

85—Pair of Eighteenth Century Chinese Glass Paintings

60.00 Subjects of Chinese ladies, one picking a branch of prunus blossom, the other seated upon a rocky bench with upstretched arms in a posture of weariness. Landscape backgrounds. In contemporary carved teakwood frames.

Height, 20 *inches; length,* 13 *inches.*

Mrs. F. Larsen

86—Pair of Eighteenth Century Chinese Glass Paintings

37 ½ Subjects of rocky landscapes with trees and streams of water, buildings and figures. In contemporary carved wood painted and gilt frames.

Height, 15 *inches; length,* 21 *inches.*

87—Set of Three Eighteenth Century Chinese Paintings upon Rice Paper

Mrs. A. E. Cohn

60 ⁰⁰ Subjects of Chinese interiors, with turned wood columns resting on stone bases. In one a Mandarin of high rank, as shown by the peacock feather in his cap, is seated and receives from the hands of a female attendant a gold and lacquered bowl handed on a tray by a man servant. In another a Royal Princess in richly embroidered robes with gold headdress is standing with two attendants, one of whom carries a gold and lacquered scepter and a box of carved cinnabar lacquer. In the third an elderly Mandarin sits at a table, with his peacock feather cap by his side, and with two attendants waiting upon him. The coloring of these paintings is exceptionally rich and the technical execution of a high order of merit. In wooden frames.

Height, 17 *inches; width,* 21 *inches.*

Mrs J. K. Branch

88—Eighteenth Century Chinese Glass Painting

17 ⁰⁰ Subject of four Chinese ladies in an interior playing a game of draughts. Outside is a Chinese lady with a child to whom a youth hands a spray of flowers. Landscape background, with balustrading and pots of flowers. In old carved wood and gilt frame.

Height, 17 *inches; leugth* 25 *inches.*

Otto Bernet Agent

89—Pair of Eighteenth Century Chinese Glass Paintings

35 ⁰⁰ Figure subjects of Imperial officials holding a reception on the porches of their homes and receiving a visit from the local officials who are on horseback. Landscape background. In contemporary carved teakwood frames.

Height 17½ *inches; length,* 26 *inches.*

90—Eighteenth Century Chinese Painting on Glass

Painted, by a Chinese artist after a European original, in a subject of a group of figures in eighteenth century costume under a tree, a rocky landscape with a stream of water in the background. In old carved teakwood frame.

Height, 18½ inches; length, 27½ inches.

91—Pair of Eighteenth Century Chinese Glass Paintings

Subjects of highly decorated pictures of Chinese pheasants, cranes, partridges and linnets with rock forms, branches of trees and groups of peony blossoms. Painted in colors on a black ground and enclosed by shaped and flower entwined borders and outer grounds of peacock blue. In contemporary teakwood frames carved in a Chinese key pattern.

Height, 20 inches; width, 27 inches.

92—Set of Four Eighteenth Century Chinese Paintings

Panels enclosed in scrolled borders of two shades of red, representing landscape scenes with figures, animals, domestic buildings, bridges, trees, mountains and water. Painted in gouache on paper.

Height, 24 inches; width, 37 inches.

93—Pair of Eighteenth Century English Paintings on Glass

Upright oblong panels. Decorated in the Chinese manner with subjects of classical buildings, trees and foliage, distant views of rocky mountains (in one case surmounted by a fortress), and arms of the sea with ships and boats. In the foreground are groups of flowers and figures in eighteenth century costume. In old carved teakwood frames.

Height, 44 inches; length, 14 inches.

ANTIQUE MUSICAL INSTRUMENTS

94—Seventeenth Century Italian Zither

Of painted wood, with ivory borders and pierced and carved wood bridges. In painted wooden case. The interior of the lid is painted with a coat-of-arms supported by Amorini bearing cornucopiæ and garlands of flowers and flanked by scrolled panels enclosing groups of flowers and leaves.

Length, 2 feet 6 inches.

95—Eighteenth Century English Harp-lute

Shaped body with fluted columnar support, and head formed as a capital with Gothic traceries. Decorated, on a black ground, with Chinoiseries and leaf scrollings in gold lacquer. Signed: "Light, Foley Place, London."

Height, 2 feet 10 inches; length, 1 foot 1 inch.

96—Eighteenth Century English Harp-lute

Shaped body, with fluted front support and head formed as an acanthus-leaf capital. Decorated, on a black ground, with acanthus-leaf scrollings and the figure of a woman playing a lyre in gold. Signed: "Angelo Ventures."

Height, 3 feet; length, 1 foot 3 inches.

97—Eighteenth Century Irish Painted Harp

Curved rectangular support, with rounded head. The front of the sounding board is of satinwood, with painted border of shamrock design; the body is painted in dark green, with scrolls of shamrock decoration in a lighter green heightened with gold.

Height, 3 feet 3 inches; width, 1 foot 10 inches.

98—Seventeenth Century Italian Cellino and Bow

Stringed instrument of the violoncello type, with very narrow body, ebonized neck inlaid with lines of ivory, scrolled head, ebony pegs, and pierced wooden bridge. In original shaped mahogany case with hinged lid.

Length, 4 feet 1½ inches.

99—Eighteenth Century Chinese Musical Instrument

Long rectangular, arch-shaped. The round top of dark wood, the sides and ends of black lacquer, bordered with bands of ivory. Decorated in gold lacquer with designs of rock forms, trees and boats, bands of floral scrolling and borders of honeycomb and other diaper patterns. The strings are supported by pierced and carved bridges.

Length, 6 feet 3 inches.

100—Eighteenth Century English Harp of Satinwood

Molded front support, with carved foot and voluted and scrolled acanthus-leaf carved head. Sounding board of satinwood painted in colors with groups of flowers and floral wreaths. Molded and carved base, with panels of pastoral subjects painted in the Watteau manner.

Height, 5 feet 3 inches; width, 2 feet 6 inches.

101—Eighteenth Century Italian Harp

The front support is a fluted column with molded and shaped foot, head formed as an acanthus-leaf capital with rams' heads and with floral garlands, and molded and carved cornice, on carved acanthus-leaf base. The entire instrument is painted in dark green with gilded carvings and flutings.

Height, 5 feet 7 inches; width, 2 feet 9 inches.

102—Eighteenth Century English Carved and Gilt Satinwood Harp of the Adam Period

Front support formed as a fluted column with head formed as a scrolled acanthus-leaf capital with carved festoons of flowers and drapery and molded and carved cornice. The sounding board of satinwood is painted with musical instrument trophies, floral sprays, wreaths and sprays of foliage. Supported on four claw feet.

Height, 5 feet 8 inches; width, 2 feet 10 inches.

CARVINGS AND FURNITURE

103—Eighteenth Century English Harpsichord

Shaped body, with fluted columnar front support and head formed as an acanthus-leaf capital. Decorated on a black ground with acanthus-leaf scrollings and figure of a woman playing a lyre, in gold. Signed: Angelo Ventures.

Height, 3 feet.

104—Six Pieces of Seventeenth Century Carved Wood

Consisting of three voluted pilaster capitals, with festoons of flowers and cherubim heads, two panels carved with Amorini and one cabinet door.

105—Five Pieces of Seventeenth Century Italian Wood Carving

Pair of pilasters with molded capitals, standing figures and festoons of fruit and leaves. Two long narrow pendants pierced and carved in designs of flowers and leaves and one pendant carved in a design of Amorini, floral festoons and ribbons.

106—Sixteenth Century Italian Statue

Figure of an angel holding in one hand a sword and in the other a shield with a device of the crossed Papal keys in relief.

Height, 2 feet.

107—Fifteenth Century Flemish Wood Carving

Figure of the Madonna in flowing robe and mantle, crowned and with long hair. She holds in one hand a conventional branch of flowers. Traces of polychromatic decoration.

Height, 2 feet 7 inches; length, 11 inches.

108—Sixteenth Century French Carving

Of walnut, carved with a subject of the Agony in the Garden. The figure of Christ is shown kneeling with upraised clasped hands and face turned towards a chalice. Below are seen the figures of Saint Joseph, Saint Peter and Saint James asleep. In the background are three Roman soldiers to whom Judas is pointing out the Christ.

Height, 1 foot 11½ inches; length, 12 inches.

109—Fifteenth and Eighteenth Century Florentine Wood Carving

The frame, of architectural character, consists of a semicircular molded arch carved with bead and reel and acanthus-leaf enrichments, and supported by two columns with composite capitals and voluted bracketings. The molded base is supported by carved voluted brackets and the interior is occupied with a primitive carving of earlier date representing the Virgin seated with the Infant Christ in her lap. Above her is a cusped arch supported on carved Gothic brackets. Traces of polychromatic decoration.

Height, 2 feet 11 inches.

110—Sixteenth Century Italian Carved Wood, Gilt and Painted Crucifix

Miss Pomeroy

45.00 Plain cross with figure with gilded loin cloth and showing traces of polychromatic decoration. The base has a kneeling figure of the Magdalen clasping the foot of the cross. One hand is missing, and the figure which formerly occupied the other side of the base is also missing.

Height, 2 feet 10 inches.

Mrs N. Payne

111—Eighteenth Century French Carved Wood Figure

40.00 Upright figure of a female saint in sixteenth century robes garlanded with roses and holding in one hand an arrow. On octagonal base painted white.

Height, 3 feet 4 inches.

112—Set of Four Seventeenth Century Italian Carved Wood and Painted Figures

Mrs G. F. Blandy

80.00 Figures of Amorini, with right hands uplifted and pierced for the reception of candle sockets, and left hands holding scrolled shields. On square bases. Painted in natural colors.

Height, 1 foot 5 inches.

Mrs H. F. Aria

113—Early Nineteenth Century English Tea Caddy

15.00 Rectangular shape with molded hinged lid. Decorated on a black ground with raised, colored and gilt lacquerings of long-tailed birds, pagodas and trees treated in the Chinese style. The interior is finished with gold lacquerings on a black ground and fitted with tea caddy and molded glass sugar bowl.

Height, 6½ inches; length, 9 inches; width, 6 inches.

Mrs C. C. Pell

114—Nineteenth Century English Lacquer Work-box

12.50 Square shape with beveled hinged lid, on four scrolled and molded feet. Fitted with drawer beneath. Decorated with Chinoiserie subjects of figures and groups of flowers in colored lacquers on a black ground. Swinging brass handles. Interior lined with quilted silk.

Height, 5½ inches; length, 9½ inches; width, 7½ inches.

115—Eighteenth Century Italian Work-box

Square shape. Of marble and mother-of-pearl mosaic, the lid decorated with a square oblong panel of black marble inlaid with a vase of flowers and butterflies in lapis-lazuli and other colored stones. The interior is fitted as a work-box with compartments and lined with light blue silk.

Height, 6 inches; length, 10 inches; depth, 8 inches.

116—Eighteenth Century English Teapoy

Rectangular shaped box, with hinged domed lid. Decorated with Chinoiserie figures, birds, trees and flowers lacquered in gold and red on a black background. Interior fitted with two lead tea-canisters with engraved Chinese decoration.

Height, 9½ inches; length, 1 foot 4 inches; width, 10½ inches.

117—Eighteenth Century Italian Work-box

Shaped sides, with domed hinged lid. Decorated, on a mottled green ground, with paintings of children and a pagoda in the Chinese taste, the sides with floral sprays. Interior lined with old rose-colored silk.

Height, 4½ inches; length, 12 inches; width, 8½ inches.

118—Eighteenth Century English Lace Box

Rectangular shape. The front and sides with painted bands of interlaced ornamentation in cream color on a dark blue ground, the lid with a broad band of floral and leaf scrollings in cream color on a dark blue ground enclosing an oval medallion occupied with the initials "E. R."

Height, 5½ inches; length, 14 inches; width, 9 inches.

119—Eighteenth Century English Painted Armorial Panel

Painted with a coat-of-arms with motto "Nil desperandum" and surmounted by a crest of a lion's head erased. The coat-of-arms mantled with ermine and red velvet drapery. On a black ground. Painted in oil on a wood panel. In old molded wooden frame.

Height, 11 inches; length, 15 inches.

Mrs A. Louch

120—Eighteenth Century French Box

12 50 Shaped form, with incurved sides, and hinged molded lid. Decorated with Chinoiserie subjects lacquered in gold and colors on a black ground and with gold lacquered panel and trefoil borders. The lid with an oval cartouche containing the monogram "E. L." surmounted by a ducal coronet.

Height, 4½ *inches; length,* 6½ *inches; width,* 5 *inches.*

121—Eighteenth Century English Mahogany Low-post Doll's Bed

Mrs. Payne

10 00 Turned low posts with ball finials. Turned legs with acorn feet, shaped head and foot boards. Fitted with mattress, bolster and spread.

Height, 16¾ *inches; length,* 23 *inches; width,* 14 *inches.*

122—Eighteenth Century French Doll's Bed of the Louis Seize Period

Mrs. Daniel E. Moran

12 50 Square head and foot boards, shaped top rails, turned baluster-shaped side supports, turned finials and turned pear-shaped feet. Painted in cream color, paneled with sunken lines painted in light blue. Fitted with mattress, bolster and coverlet.

Height, 17¾ *inches; length,* 23½ *inches; width,* 15¾ *inches.*

Janet Lyle

123—Eighteenth Century Italian Walnut Coffer

20 00 Oblong shape, with hinged lid having a molded and fluted edge, paneled fronts, acanthus-leaf carved and angle scrolled consoles, molded base and carved paw feet.

Height, 10¾ *inches; length,* 21 *inches; width,* 11 *inches.*

Mrs. Payne

124—Eighteenth Century English Toilet Glass of the Hepplewhite Period

30 00 Serpentine fronted stand, fitted with three drawers, on shaped bracket feet. The shield-shaped mirror is supported by curved arms with ivory rosettes at the bases and turned finials. The stand is inlaid with a band of kingwood and lines of satinwood.

Height, 1 *foot* 11 *inches; width,* 1 *foot* 5 *inches.*

Mrs. J. Kerr Branch

125—Seventeenth Century Italian Walnut Coffer

Rectangular shape. Hinged lid with fluted rim, paneled front, acanthus-leaf angle consoles, molded base and carved paw feet. Plain brass key escutcheon.

25.00

Height, 11 *inches; length,* 22 *inches; width,* 12 *inches.*

Miss Pomeroy

126—Eighteenth Century English Coin Cabinet

Rectangular-shaped, with domed hinged cover, shaped apron and bracket feet. The front has two hinged doors, and the interior is divided into three long drawers and two small drawers with fronts of white wood and partitioned into compartments for coins. The exterior is decorated with elaborate designs of acanthus-leaf scrollings and medallion borders lacquered in gold on a black ground.

15.00

Height, 1 *foot; length,* 11 *inches; width,* 6 *inches.*

127—Eighteenth Century English Mahogany Inlaid Sewing Table

Mrs Percy Jackson

32.50 Rectangular top, apron with drawer fitted with removable tray divided into compartments for sewing materials. On octagonal pedestal and tripod base with ball feet. Top inlaid with conventional scroll and leaf pattern in rosewood and with broad borders. Swinging brass handle.

Height, 2 *feet* 5 *inches; width,* 1 *foot* 4½ *inches; length,* 1 *foot* 1 *inch.*

Otto Bernet Agent

128—Eighteenth Century "Venetian Lacquer" Tray-top Table

Circular top, supported on four curved and voluted legs of later date connected by a square stretcher shelf. The top is painted in the style known as "Venetian lacquer," with bold scrollings, tulips, carnations and other flowers painted in red and yellow with green leaves on a black ground, and enclosed within two bands of scrolled foliage decoration in yellow, also on a black ground. The center is occupied by a medallion of three stems of conventionalized flowers and leaves tied by knotted ribbons. The legs are decorated, on a black ground, with scrollings of yellow.

50.00

Height, 2 *feet* 2 *inches; diameter,* 1 *foot* 5½ *inches.*

129—Eighteenth Century English Teapoy and Stand

40.00

Formed as oblong box with hinged dome lid, on a stand with shaped apron, cabriole legs and spoon feet. The interior is fitted with two large tea canisters of lead with engraved Chinese decoration of flowers, pagodas, branches of bamboo and peony blossoms. The teapoy and stand have a lacquered decoration in gold and colors on a black ground.

Height, 2 feet 1 inch; length, 1 foot 5 inches.

130—Pair of Eighteenth Century English Pole Screens of the Chippendale Period

105.00

Turned cylindrical poles, with vase-shaped finials, turned vase-shaped stems and cabriole tripod stands with scrolled feet. The screens are of shield shape mounted with silk crewel embroidery on a white satin background, in subjects of oval medallions occupied with figures of children playing the game of see-saw and riding on a sheep.

Height, 4 feet 10 inches.

131—Pair of Eighteenth Century English Pole Screens of the Adam Period

85.00

Square poles, hexagonal fluted pedestals and tripod stands with voluted and acanthus-leaf carved feet. Octagonal screen frames enclosing mounts of paper painted with gold decorations on a blue ground, over oval panels of old needlework embroidery of colored silks in a design of a vase of flowers.

Height, 4 feet 11 inches.

132—Eighteenth Century English Box

65.00

Rectangular box, with hinged lid and interior tray, on stand of later date. Molded top and four square tapering legs with shaped arched cross stretcher. Decorated in gold lacquer, on a black ground, with panels of floral scrollings treated in the Chinese manner and with borders of scrolled flowers and leaves.

Height, 2 feet 6½ inches; length, 1 foot 2 inches; width, 10½ inches.

133—Eighteenth Century English Walnut Side Table

105.00

Oblong top, with molded edge and plain apron fitted with a drawer. Cabriole legs, carved with shells at the knees and with claw and ball feet. Old brass swinging handle and pierced and shaped back plate.

Height, 2 feet 6 inches; length, 2 feet 6 inches; width 1 foot 7 inches.

134—Seventeenth Century Italian Walnut Chest of Drawers

Rectangular shape, the top with molded edge carved with a band of flutings and an apron fitted with three drawers having paneled fronts and separated by four projecting molded bracketings. The lower portion is fitted with two shallow and one deep drawer with paneled fronts. On a molded base with shaped apron and shaped bracket feet. Five of the drawer knobs are of walnut studded with star-shaped rosettes of white metal and four are of brass.

Height, 2 feet 10 inches; width, 2 feet 10 inches; depth, 1 foot 6 inches.

135—Seventeenth Century Italian Walnut Chest of Drawers

Rectangular-shaped oblong top, with carved and fluted rim. The body is divided into four drawers with paneled fronts and wooden knobs flanked by carved caryatid pilasters supporting figures of Amorini bearing cornucopiæ. Molded base and double voluted bracket feet. The drawers and drawer fronts are of later date.

Height, 2 feet 8 inches; length, 2 feet 10 inches; depth, 1 foot 10 inches.

136—Sixteenth Century Italian Walnut Coffer

Rectangular shape, with hinged overhanging lid, shaped side braces, molded base and block feet, with wrought-iron angle strappings, swinging bail handles at the sides, swinging loop handles in front, lock plate and hinged tongue. The pierced wrought-iron medallion finials of floral design applied over crimson velvet grounds.

Height, 1 foot 11 inches; length, 3 feet 5 inches; width, 1 foot 11 inches.

137—Pair of Eighteenth Century English Mahogany Hall Chairs of the Hepplewhite Period

Cartouche-shaped concave backs, on shaped bases, with wooden seats supported on shaped front and rear brackets with curved stretcher braces. The backs are decorated with scrolled cartouches enclosing the initial "F" painted in gold on a green ground.

138—Pair of Eighteenth Century French Walnut Armchairs of the Louis Seize Period

Oval backs, with curved arms on carved and molded supports, bowed seat fronts and square tapering paneled legs. The borders of backs, and seat fronts and the panels of the legs are carved in a guilloche pattern. The back, seat and arms are upholstered in purple chintz with a repeat pattern of men and women, in early nineteenth century costume, drawing nets from boats.

139—Eighteenth Century French Walnut Armchair of the Louis Seize Period

Oval back, with molded and scrolled arms on curved and molded supports enriched with acanthus-leaf carvings. Bowed and molded seat front and tapering, turned and fluted legs. Back, seat and arms upholstered in contemporary needlework in a design of shaped panels of white containing groups of conventional flowers and surrounded by shaped borders with bold varicolored scrollings on a black ground.

140—Pair of Eighteenth Century English Painted Pole Screens of the Sheraton Period

Cylindrical poles, with spirally fluted pedestals and curved tripod legs with spade feet. Upright oblong molded frame, enclosing a panel embroidered in silk chenille, on a white satin background, in a design of a classic vase of flowers. The frame, pole and stand are painted in black with gold lines and flutings.

Height, 4 feet 9 inches.

141—Pair of Eighteenth Century English Pole Screens of the Hepplewhite Period

Square poles surmounted by vase-shaped finials with inlaid angles of satinwood on square tapering pedestals inlaid with satinwood and tripod bases with ball feet. The screens, of shield shape, enclose paintings on paper of oval medallions containing figures of Juno and Hebe painted in gouache and surrounded by delicate neo-classic scrollings and festoonings.

Height, 4 feet 7 inches.

Mrs R. H. Loring Agent

142—Pair of Eighteenth Century English Painted Side Tables

Semi-elliptical tops, with straight aprons supported on three pointed legs. Tops painted, on a black ground, with a broad border to imitate satinwood and ornamented with floral and leaf scrollings. The aprons with painted panels of satinwood ornamented with floral sprays and scrollings. The legs with imitation satinwood ground and floral sprays in gold.

Height, 2 feet 10 inches; length, 3 feet.

Mrs Bennet Agent

143—Early Eighteenth Century Italian Lacquered Cabinet

Rectangular shape, with shaped bracket feet and enclosed with two hinged paneled doors. Panels decorated with Chinoiserie subjects of a man leading a horse, and flying birds carved in low relief and lacquered in colors on a black ground. The sides are decorated in raised gold lacquer on a black ground with Chinoiserie subjects of figures, pagodas and trees. The interior is fitted with twelve drawers. The inside surfaces of the hinged doors and the fronts of drawers are decorated with Chinoiserie subjects of birds, landscapes with bridges, branches of peony blossoms and rock forms painted in gold and shades of brown on a cream-colored ground.

Height, 2 feet 3 inches; width, 2 feet 3 inches; depth, 10 inches.

Mrs. Geo. Draper

144—Eighteenth Century Italian Carved Wood and Gilt Side Table

Shaped top, with rounded and broken angles and apron carved with husk festoons and birds, on turned and fluted legs carved with acanthus leaves and bands of bead and reel and gadrooned patterning. Top painted in imitation of Cipollino marble. Original gilding.

Height, 3 feet; length, 3 feet 4 inches; width, 2 feet.

Mrs F. Carsen

145—Pair of Eighteenth Century English Fire Screens

Formed of flat boards on bracket feet, cut and shaped in the form of two kneeling female figures dressed in classic garments and painted in monochrome.

Height, 3 feet 6 inches; length, 2 feet 3 inches.

146—Pair of Early Nineteenth Century English Pole Screens

Cylindrical poles, turned baluster-shaped pedestals, tripod stands and cushion feet. The shaped oblong screens are painted, on a green ground, in colors and gold with exotic birds, branches of trees and flowers. The poles and stands are painted green with floral sprays in gold and colors.

Height, 5 feet 2 inches.

147—Eighteenth Century English Painted Wood Armchair of the Adam Period

Tapering square side supports with Corinthian capitals, shaped top rail, openwork back, with splat in a design of square spindles supported by shaped festoons of drapery. Curved square arms springing from the capitals of side supports, square tapering legs with molded bases and tapering feet. Painted in brown and cream color and with red lines on a black ground. Seat upholstered in old satin brocade.

148—Eighteenth Century English Painted Armchair of the Adam Period

Square back, with turned columnar side supports and straight rounded top rail supported by three turned spindles. Carved arms on turned baluster supports, turned tapering legs. Straight seat front. The top rail painted *en camaïeu* on a blue ground with Amorini. The seat front, legs and arms are painted in blue with yellow bandings and lines. Seat with loose cushion upholstered in striped cotton and silk brocade.

149—Set of Ten Eighteenth Century English Painted Armchairs of the Adam Period

Square backs, with square seat supports, turned top rails and horizontal splats pierced in a geometrical star and cross design. Curved arms on baluster supports, turned and tapering legs and bowed seat fronts. Decorated with Chinoiserie designs painted in gold and colors in imitation of lacquer upon a black ground and with gold bandings and lines. Interwoven canework seats with loose cushions upholstered in old yellow silk brocade.

150—Set of Four Eighteenth Century Irish Painted Hall Chairs

Oval backs, shaped sides, straight tapering legs, turned crossed stretchers. Painted green, the centers of backs painted with Irish harps and borderings of scrolled shamrock leaves.

151—Pair of Eighteenth Century English Mahogany Hall Chairs of the Hepplewhite Period

Shaped backs of shield form, straight wooden seats with bowed fronts and shaped front and rear bracket supports with curved stretcher brace. The backs painted in green and buff color with a coat-of-arms and the motto "FORTE SCUTUM SALUS DUCUM" (the punning motto of the Fortescue family), and a sunken medallion on the front bracket with the same family's crest of a statant leopard.

152—Pair of Eighteenth Century French Carved Wood and Gilt Side Chairs of the Louis Seize Period

Square upholstered backs, the frame fluted with carved rosettes at the angles, and a carved oval rosetted tablet in center of top rail. Fluted side rails and square tapering paneled legs with carved oval rosetted dies. Upholstered in old *toile de Jouy*, patterned in red on a white ground.

153—Eighteenth Century English Barometer in Carved and Gilt Wood Frame

Banjo-shaped frame, carved in the design of a floral wreath with pendants and with two urn-shaped vases as finials. Silvered barometer and thermometer plates, with engraved temperature and weather indications. Original gilding to frame.

Height, 3 feet 4 inches.

154—Sixteenth Century Italian Carved Oak and Walnut Shrine

Surrounded by a frame of architectural character with molded arched and rounded cornice, paneled pilasters and paneled base with carved shields at the angles. The interior is occupied by a seated figure of the Madonna with the Infant Christ in her lap, flanked by figures of Saint Sebastian and Saint John. Above is a figure of God the Father in glory holding in front of him a Tau cross. Traces of polychromatic decoration and gilding.

Height, 3 feet 2 inches; length, 2 feet 6 inches.

E. F. Lee

155—Early Nineteenth Century English Mirror: Empire Period

15"

Flanked by triple clustered columns with carved acanthus-leaf capitals and molded bases. These support a plain straight molded cornice with frieze divided into three panels, the center one occupied with a painting on glass of ruins and a seascape flanked by square mirrors. Original gilding and mirror.

Height, 3 *feet* 3 *inches; width,* 1 *foot* 9 *inches.*

Wm Berner Agent

156—Eighteenth Century Carved Wood and Gilt Mirror

45"

Oblong shape, the frame carved with scrolls and floral branches and surmounted by a shaped cresting bordered with volute and acanthus-leaf scrolls and occupied by a carved basket of flowers and leaves upon a scrolled base on a ground of checkered diapered pattern. Original gilding and mirror.

Height, 38 *inches; width,* 22½ *inches.*

157—Chinese Card Counter Box

Square shape, with hinged lid. Decorated with raised and gold-lacquered subjects of Chinese pagodas and ships on a black ground. The interior is fitted with five boxes with covers lacquered in gold on a black ground and containing engraved Chinese mother-of-pearl counters. The hinged lid and the covers of boxes are decorated with circular gilt medallions containing the initial "P."

Height, 3 *feet; length,* 11½ *inches; width,* 10 *inches.*

G. F. Blandy

158—Eighteenth Century French Bonheur-du-jour

170"

Rectangular form, with shaped top, deep shaped apron fitted with five drawers and pull-out writing flap, and square cabriole legs. The top is inlaid with panels of walnut and decorated with a marquetry design of birds, flowers and diamond-shaped medallions. The front has two drawers and three false drawer fronts. Original brass keyhole escutcheons and drawer knobs. Hinged top with three flaps, the center one fitted with mirror.

Height, 2 feet 4 *inches; length, 2 feet* 8 *inches; width,* 1 *foot* 7 *inches.*

159—Eighteenth Century English Painted Occasional Table of the Adam Period

Mrs. L. C. Meyers

100 — Oval hinged top, molded apron with four curved legs, with rectangular oval stretcher and octagonal stepped block feet, the upper portions of the legs pierced to receive swinging iron rings with acorn-shaped drops. The hinged oval top is rimmed with a chased and molded ormolu band and glazed over an elaborate decoration painted on paper, in the style of Pergolesi and consisting of a central oval panel of Venus and Amphritrite riding upon the waves of the ocean in a shell chariot drawn by dolphins and attended by winged Amorini, one carrying a torch. This panel is enclosed in a beaded border with an outer broad band of white decorated with shaped medallions of chocolate and cream color occupied by Renaissance scrollings supporting lions and Amorini, by sportive Amorini and by dancing nymphs. This lid gives access to a box-like interior fitted in cedarwood with square compartments for card counters.

Height, 2 feet 6½ inches; length, 1 foot 10½ inches.

160—Eighteenth Century English Painted and Inlaid Satinwood Writing Desk

Mrs. Harry Angelo Jr.

95 — Rectangular top. The apron has a deep drawer fitted as a writing desk, with an adjustable baize-lined and satinwood bordered writing tablet, divisions at the sides for ink and pens and a well for stationery in the center. On stand of later date, with turned tapering columnar legs with carved capitals, spiral and vertical flutings and button feet. The top is inlaid with bands of kingwood and a broad band of mahogany painted with a twisted ribbon and floral patterning with circular rosettes at the angles. The center is occupied with an octagonal painted panel, with a border of husk design in green, painted with a vase of flowers naturalistically treated. The sides and drawer fronts are banded with borders of kingwood, satinwood and ebony lines. Swinging brass loop carrying handles at the sides.

Height, 2 feet 5 inches; length, 1 foot 6 inches; width, 1 foot 2 inches.

161—Pair of Eighteenth Century English Side Tables, Painted by Cipriani.

Semi-elliptical shape, with overhanging and molded tops and deep apron having paneled fronts carved in a neo-classic design of Greek vases supporting festoons of husk pattern tied with knotted ribbons, wreaths of husk pattern and oval and circular medallions of pointed leaf design. Above the legs this decoration is interrupted by four projecting dies carved with oval medallions of pointed leaves. Below the apron are three carved and pierced double scrollings, that in the center of honeysuckle, and those at the side of acanthus-leaf, design. The four legs are of square, tapering columnar shape, paneled on three sides and enriched with carved pendants of husk design and with rosetted capitals and molded bases. The feet are spade-shaped, carved with acanthus leaves. The tops are painted by Cipriani on robin's-egg-blue grounds with oblong panels framed in a painted imitation of satinwood and occupied with subjects of dancing and playing nymphs painted *en camaïeu*, in cream color on chocolate-colored grounds. Above these panels are vases painted in black, orange, green and red, and festoons of pointed leaves secured with knotted ribbons, and oval medallions painted with pointed leaf rosettes in blue on chocolate-colored grounds. Below the panels are circular medallions with classic vases in orange on chocolate grounds. There are broad borders around the fronts of honeysuckle pattern painted in cream color and red, interrupted by fine square dies of blue with circular medallions of red painted with vases in yellow. The apron and legs are gilded.

Height, 3 *feet; width,* 4 *feet* 7 *inches; depth,* 2 *feet.*

Note: Giovanni Battista Cipriani (1727-1785) was an Italian painter who came to London about the middle of the 18th century, was one of the founders of the Royal Academy and was employed by the brothers Adam to decorate the furniture they designed for their noble patrons.

(*Illustrated*)

162—Pair of Eighteenth Century English Carved Wood and Gilt Mirrors

Escutcheon-shaped frames enclosed by pierced and carved borders of reversed C-scrollings. Above a scroll openwork shell ornamentation and below a pierced pendant of acanthus-leaf scrollings. C-curve and central rosettes. Original gilding.

Height, 3 *feet* 1 *inch; width,* 1 *foot* 11 *inches.*

No. 161—PAIR OF EIGHTEENTH CENTURY ENGLISH SIDE TABLES, PAINTED BY CIPRIANI

163—Early Eighteenth Century English Lacquer Miniature Fall Front Desk

Rectangular-shaped desk, with hinged paneled fall front, fitted inside with drawers and pigeon-holes. Below is a drawer with shaped front arranged for stationery purposes by shaped partitions. The exterior is decorated with Chinoiserie subjects lacquered in gold and colors on a black ground, the fronts of drawers and the inner surface of fall front with floral sprays and butterflies in the Chinese manner lacquered in gold on a black ground. The interior of stationery compartment is painted in coral red. On painted walnut stand of later date, with four cabriole legs with scrolled brackets and spoon feet. Shaped hanging handles, keyhole escutcheon and hinges of engraved brass. Looped brass carrying handles at the sides.

Height, 2 feet 6 inches; length, 1 foot 8 inches; depth, 1 foot 1 inch.

164—Eigteenth Century English Mahogany Dressing Table

Rectangular form on straight square tapering legs, with hinged box-shaped top. Interior fitted with trays, compartments for toilet necessaries, some with lids, and with rising hinged mirror. Below is a cupboard with sliding tambour front and one long drawer. Contemporary brass swinging ring handles with circular back plates.

Height, 2 feet 10 inches; length, 1 foot 6 inches; depth, 1 foot 6 inches.

165—Eighteenth Century Venetian Corner Cupboards

One with bowed, the other with concave front, molded tops fitted with hinged doors and molded bases, one on ball feet. Decorated to correspond, with shaped panels of Chinoiserie subjects, in gesso painted to imitate raised lacquer, on crimson grounds, with painted raised and gilt floral sprays surrounded by borders of floral scrollings and sprays in gold and red on cream-colored grounds.

Height, 5 feet 8 inches; width, 1 foot 10 inches.

(*Illustrated*)

No. 165—EIGHTEENTH CENTURY VENETIAN CORNER CUPBOARDS

Otto Bernet Agent

166—Pair of Eighteenth Century English Carved, Painted and Inlaid Side Tables of the Adam Period

1375 ~

Semi-elliptical shape, with mahogany tops inlaid with bands of rosewood and satinwood, the latter in their turn inlaid with colored and engraved woods in a design of intertwined acanthus and pointed leaves. The centers inlaid in burnt satinwood with radiating shell designs having centers of inlaid and radiating pointed leaves of engraved and green-stained wood. Radiating from the points of the shells are fleur-de-lis shaped forms inlaid with engraved and burnt satinwood. The aprons are enriched with pierced and carved patternings of honeysuckle and scrolled acanthus leaves interrupted by projecting dies occupied by carved oval leaf medallions. On four tapering square legs, whose sides have sunken panels enriched by carved ornamentations of honeysuckle and bead design. Carved acanthus-leaf voluted feet. The aprons and legs are painted in cream color with the carved patternings in gold.

Height, 2 feet 8 inches; length, 3 feet 11 inches; width, 3 feet 4 inches.

(*Illustrated*)

Miss Carey

167—Seventeenth Century Italian Walnut Chest of Drawers

60 ~

Rectangular form, top with molded edge. Broken front, divided into three double paneled drawers, with two panels in the center flanked by square panels. On hexagonal molded base with bracket feet. The sides are enriched with molded broken angled panels.

Height, 3 feet; width, 4 feet 3 inches; depth, 1 foot 10 inches.

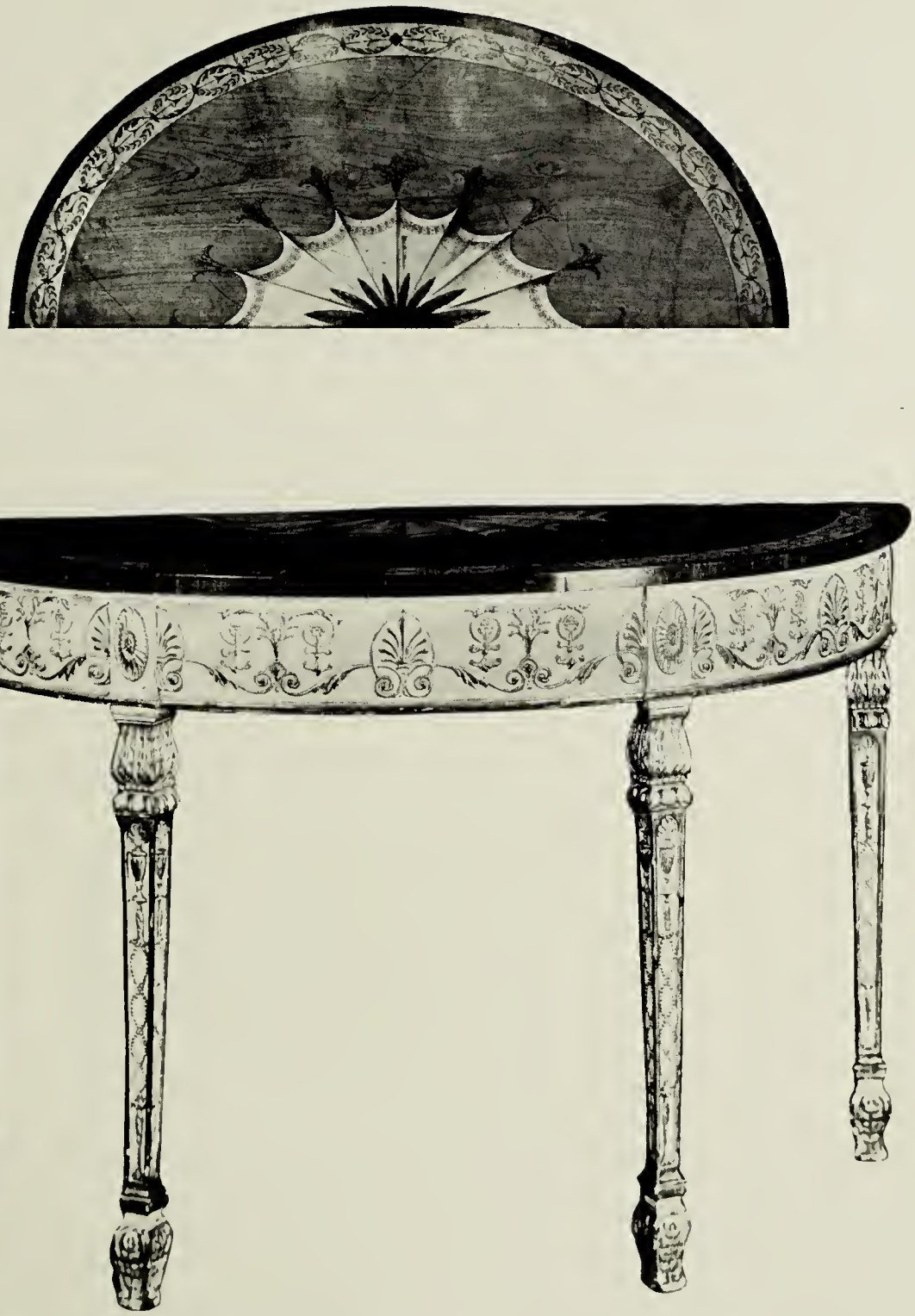
Paul Chalfin

168—Pair of Eighteenth Century English Whatnots

40 ~

Rectangular shape, with slender imitation bamboo supports and legs and four shelves of interwoven canework framed in imitation bamboo. On brass castors. Painted dark brown and banded with white and gold.

Height, 4 feet 10 inches; width, 1 foot 4 inches.



No. 166—PAIR OF EIGHTEENTTH CENTURY ENGLISH CARVED, PAINTED AND INLAID SIDE TABLES OF THE ADAM PERIOD

Otto Berner Agent

169—Eighteenth Century English Carved Wood Overmantel

60 ⁻⁻ Molded architrave, with broken angles carved with an egg and dart and rosetted pattern enclosing a panel of applied moldings broken in the center with a carved circular acanthus-leaf rosette. Above is a shaped frieze carved with acanthus-leaf scrollings in high relief surmounted by a molded cornice, whose lower member is carved in an egg and dart pattern.

Height, 4 feet 4 inches; width, 3 feet.

Mrs. W. E. Moran

170—Eighteenth Century English Painted Panel

120 ⁰⁰ Shield of armorial bearings with the motto, "Virtuti nihil invium," and surmounted by a crest of a mailed fist holding a dart and rising from a civic crown. The coat-of-arms is mantled with fur-lined drapery of red velvet with gold tassels. Painted in oils on a wood panel. In old gold and painted wood frame.

Height, 8 feet; length, 5 feet 3 inches.

SECOND AFTERNOON'S SALE

TUESDAY, MARCH 21, 1916

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

171—EIGHTEENTH CENTURY ENGLISH TEA-CADDY Mrs. M. J. Herzey

Oblong shape, with shaped sides, domed hinged lid and shaped bracket feet. Painted decoration of groups of flowers in colors on a dark brown ground with gilt borders of a scrolled and diapered pattern. Contemporary swinging and rosetted brass handles. Inside of lid lined with old velvet. Interior of box painted.

22.50

Height, 7 inches.

172—EIGHTEENTH CENTURY ENGLISH TEA-CADDY Mrs. De Witt

Coffer form, with beveled hinged lid and four claw feet of stamped metal. Decorated, on a black ground, with lacquered Chinoiseries of figures, trees, buildings and balconies. The interior fitted in two compartments.

20.00

Height, 9 inches; length 1 foot 1 inch; width, 8 inches.

173—EIGHTEENTH CENTURY ITALIAN LACE BOX Mrs M. J. Herzey

Square shape, with domed lid. Decorated on a red ground with raised and gilt lacquered Chinoiserie subjects of figures, buildings and rock forms. Shaped and engraved metal hasp and keyhole escutcheon.

32.50

Height, 4 inches; length, 11½ inches; width, 9½ inches.

174—EIGHTEENTH CENTURY ITALIAN BOX Otto Bernet Agent

Square shape, with hinged, molded and domed lid, curved sides and molded base. Painted in imitation of tortoise-shell inlaid with gold in a pattern of acanthus-leaf scrollings and cartouches.

17.50

Height, 4 inches; length, 11½ inches; width, 9½ inches.

175—Eighteenth Century English Embroidery Box

Square shape, with hinged lid, fitted with drawer containing hinged and adjustable ivory spindles for winding silk. Decorated with panels painted *en grisaille* in subjects of "Drunken Silenus surprised by a Nymph," and of Amorini.

Height, 5 inches; length, 11 inches; width, 8 inches.

176—Eighteenth Century English Bird-cage of the Sheraton Period

Of mahogany. The front of arcaded design with pierced brackets, doors and turned spindle finials. Arched top and sides enclosed with wooden reeds.

Height, 17 inches.

177—Eighteenth Century English Bird-cage of the Sheraton Period

Of mahogany. The front of double arcaded design with pierced bracketings, doors and turned spindle panels. Arched top and sides enclosed with wooden reeds.

Height, 17 inches.

178—Pair of Eighteenth Century English Satinwood Knife Urns of the Hepplewhite Period

Urn-shaped, with rising domed covers having pointed finials, octagonal shaped bases on square molded pedestals with shaped bracket feet. The interiors are fitted for the reception of knives and forks.

Height, 27 inches.

179—Pair of Eighteenth Century English Wooden Wall Brackets of the Adam Period

Semi-oval shaped tops, with beaded and dentilled borders and fluted conical-shaped curved brackets with carved acanthus-leaf pendant. The brackets painted in imitation of marble, the moldings in black and gold.

Height, 1 foot 10 inches.

180—Eighteenth Century English Toilet Glass

Square stand, with serpentine front, fitted with three drawers, on shaped bracket feet. Oval mirror, with square frame with voluted projections swinging between curved and shaped supports. Decorated with Chinoiseries in gold lacquer on a black lacquered ground.

Height, 24 inches; width, 20 inches

181—Eighteenth Century English Miniature Lacquer Cabinet

Stepped and hinged lid with ball finial. The upper portion formed as a box. The front has two hinged doors which give access to a cabinet with two long and two small drawers. Lacquered in gold on a black ground with Chinoiserie subjects, and supported on four chased brass paw feet.

Height, 14 inches; length, 11 inches; depth, 7 inches.

182—Eighteenth Century English Yew Wood Windsor Armchair

Openwork comb-back, with turned spindles, straight arms on curved supports, cabriole legs with plain feet, and curved and straight turned stretchers.

183—Set of Six Eighteenth Century English Yew Wood Chairs

Square backs, with turned baluster-shaped side supports, shaped top rails and broad vase-shaped splats. Plain turned legs, with turned double front, side and back rails. Wooden seats with loose cushions upholstered in old red chintz.

184—Pair of Eighteenth Century English Yew Wood Chairs

Square open backs, the side supports and three vertical splats outlined with concave escallops, shaped and pierced top rails with rounded corners, straight square legs, and rectangular side rails and stretchers. Seats upholstered in old black haircloth secured by brass-headed nails.

185—Pair of Eighteenth Century English Windsor Yew Wood Armchairs

Straight comb-backs, with shaped head rails, vase-shaped center splats and spindle supports. Semicircular curved arms with shaped bracket supports, shaped oak seats, cabriole front legs with spoon feet, turned side rails, stretchers and back legs.

Mrs. N. Payne

186—Early Eighteenth Century English Walnut Chair

Back with square tapering side support, shaped top rail and vase-shaped splat. Straight seat rail, cabriole legs with pointed spoon feet, turned side and back rails and stretcher. Upholstered in old blue brocade.

47 50

Mrs N. Payne

187—Early Eighteenth Century English Walnut Chair

Queen Anne shaped side supports, top rail carved with acanthus-leaf scrollings, vase-shaped splat, straight seat front, cabriole legs carved with acanthus-leaf scrollings at the knees, spreading spoon feet, and turned side rails and stretcher. Removable seat upholstered in old blue brocade.

37 50

Thos Hastings

188—Eighteenth Century English Oak Stool

On four turned columnar legs with square apron and side rails. The cushioned seat is oval and is upholstered in seventeenth century tapestry.

47 50

Mrs Bennet Agent

189—Eighteenth Century English Mahogany Toilette Stand of the Chippendale Period

Rectangular form, with hinged top having molded edge. Interior fitted with hole for wash basin, compartments for toilet necessaries and hinged rising mirror. Body divided into seven drawers and center compartment with raised and molded paneled fronts.

100 —

Height, 2 feet 10½ inches; length, 2 feet 1 inch; depth, 1 foot 7½ inches.

H. L. Piker

190—Eighteenth Century English Mahogany Toilet Side Table of the Sheraton Period

Bowed front, on square tapering legs. The top inlaid with bands of kingwood and lines of satinwood, the apron fitted with two long drawers whose fronts are paneled with lines of satinwood, and banded at the bottom with satinwood inlay. Original brass ring handles and circular metal plates.

70 —

Height, 2 feet 4 inches; length, 2 feet 7 inches; width, 1 foot 4 inches.

Mrs. W. Payne

191—Eighteenth Century English Mahogany Knee-hole Desk

Rectangular form, the top with hinged lid which gives access to a desk fitted with a paper-lined stationery compartment. Arched knee-hole. The lower portion with hinged door on either side, one giving access to a cupboard with two shelves, the other to one with four shelves. The doors are inlaid with oval medallions of satinwood and with satinwood and ebony lines and the apron is inlaid with band of satinwood and with satinwood lines. The arch of the knee-hole is inlaid with satinwood lines.

Height, 2 feet 7 inches; length, 3 feet 4 inches; depth, 1 foot 9 inches.

H. R. W. Winthrop

192—Pair of Eighteenth Century Sidereal Globes

On mahogany stands, with turned and fluted pedestals and cabriole tripod legs. The rims are inscribed with the names of the months and signs of the Zodiac, and the globes have adjustable brass horizon rings engraved with degrees.

Height, 2 feet 1 inch; diameter, 1 foot 5 inches.

Ogden Codman

193—Pair of Late Eighteenth Century English Library Globes

On mahogany stands, with turned pedestals, square curved legs, decorated with inlaid lozenges, and spade feet. One globe is Terrestrial and the other Sidereal, and both have brass horizons engraved with degrees, and flat rims with the names of the months and the signs of the Zodiac. The edges of the rims are inlaid with bands of rosewood and ebony.

Height, 3 feet 11 inches; diameter, 2 feet 5 inches.

Wm Bennet Agnew

194—Eighteenth Century English Mahogany Card Table

Shaped hinged top, with carved edge, the inner surface lined with a portion of Persian embroidery in place of the usual green baize, serpentine front with plain apron, straight legs carved at the angles with a reel and rosette design and acanthus-leaf carved bracketings.

Height, 2 feet 5 inches; length, 3 feet; width, 1 foot 6 inches.

195—Eighteenth Century English Walnut Chest of Drawers

Rectangular shape, with molded top, fitted with three long and two short drawers, molded base and bracket feet. Fronts of drawers and top of burr walnut, inlaid with bands of straight grained walnut. Original brass swinging loop handles, with shaped bird-headed back plates and keyhole escutcheons.

Height, 2 feet 10½ inches; width, 3 feet 2 inches; depth, 1 foot 11 inches.

196—Eighteenth Century English Walnut Chest of Drawers

Shaped top with molded rim. Swell front with molded and projecting chamfered angles, molded base, claw and ball front feet, bracketed back feet. Fitted with four drawers. Contemporary swinging loop handles with pierced and molded back plates and pierced and molded keyhole escutcheons of brass.

Height, 2 feet 9 inches; width, 3 feet 3 inches; depth, 1 foot 10 inches.

197—Seventeenth Century Italian Painted Armchair

Square back, with shaped top, curved, molded and voluted arms supported on turned baluster supports, turned shaped legs and turned front, side and back rails. Painted in green dotted with gold. The seat and back are upholstered in old crimson velvet with old silk fringe.

198—Seventeenth Century English Painted Wood Chair

Square upholstered back, with baluster-shaped supports. Straight seat front, turned legs of bell shape, voluted club feet and turned front rails, side rails and stretcher. The seat and back are upholstered in old blue linen brocade with old ball fringe.

199—Eighteenth Century Italian Painted Maple Wood Writing Desk and Stand

Rectangular form with hinged lid. Fitted inside with a hinged writing slab and divisions for inks and pens, with a compartment for stationery and two small drawers. The stand has a straight molded top, tapering legs and arched cross stretchers with turned finial. The top is decorated with an inlaid oval medallion enclosed by borders of twisted rope, pointed leaf and roundel pattern in colored woods on a stained-wood ground. The medallion is occupied with a "Shepherd Boy and Dog" painted in oils.

Height, 2 feet 5 inches; width, 1 foot 3 inches; length, 1 foot 3 inches.

200—Eighteenth Century Italian Painted Maple Wood Writing Desk and Stand

Mrs. L. S. Morris

55.—

Rectangular form, hinged lid. Fitted inside with hinged writing slab and divisions for inks and pens, with a compartment for stationery and with two small drawers. The stand has a straight molded top, tapering legs outcurved at the feet, shaped and curved arched cross stretchers with turned finial at the intersection. The tops are decorated with an inlay of stained and colored woods in a pattern of a circular medallion and roundels. The medallion is occupied with a classic nymph and landscape painted in oils.

Height, 2 feet 5 inches; width, 1 foot 3 inches; depth, 1 foot 3 inches.

201—Early Eighteenth Century English Mahogany Chair

N. N. Seaman Agent

45.—

Curved side supports, shaped rounded top rail and rectangular splat, straight seat front, cabriole legs with molded and turned side rails and stretcher. The splat is inlaid with lines of light wood in the form of a panel. Seat upholstered in old blue damask.

202—Pair of Eighteenth Century English Mahogany Hall Chairs of the Hepplewhite Period

Mr. Vanderpool

60.—

Shield-shaped backs, straight wooden seats with bowed fronts on shaped front, and rear bracket supports with curved stretcher brace. The backs are painted in green and buff color with a coat-of-arms and the motto, "Forte scutum salus ducum," the punning motto of the Fortescue family, and a sunken medallion on the front seat bracket with the same family's crest of a statant leopard.

203—Seventeenth Century English Walnut Chair

Mrs. Benner

77.50

High back with straight molded side supports, shaped back rail carved with acanthus-leaf scrollings, straight center splat, plain cabriole legs with straight feet, curved front stretcher, and curved side rails. The panels of the back on either side of the splat, are filled with interwoven cane work. Rush-bottom seat, with loose cushion covered with seventeenth century brocatelle in a scrolled and floral patterning of green and wine-colored velvet on a yellow silk ground.

204—Pair of Eighteenth Century English Walnut Armchairs of the Chippendale Period Mrs. E. M. Smith

330 — Backs with curved side supports, scalloped back rail carved with shell and acanthus leaves, vase-shaped splat with carved volutes pierced in an openwork design of interlacements and carved rosettes and resting on carved gadrooned base. Curved arms with fluted, carved and voluted ends, on carved supports. Cabriole legs, with acanthus carving at the knees and voluted bracketings on scrolled and voluted feet. The seats, which are of exceptional breadth in accordance with the generous proportions of the chairs, are upholstered in red silk brocade.

G. N. Woodbury

205—Seventeenth Century Italian Walnut Armchair

50 — High upholstered back with shaped top, molded curved and voluted arms with turned baluster supports, straight turned baluster legs on turned feet, and turned front and side rails. The back and seat are upholstered in contemporary leather painted in bright colors on a gray ground in a rococo design of shells, scrolled leaves, flowers and birds, and secured with brass-headed nails.

206—Sixteenth Century Italian Walnut Coffer

Rectangular-shaped, with hinged lid, having angle guards of pierced and shaped iron. The front is decorated with elaborately wrought, pierced and shaped strap hinges of wrought iron, the sides are banded with wrought-iron straps and have wrought-iron swinging carrying handles.

Height, 1 foot 3 inches; length, 3 feet 4 inches; width, 1 foot 8 inches.

207—Eighteenth Century English Oak Table

Square top, with molded edge, shaped apron fitted with three drawers, and plain cabriole legs with cushion feet. Contemporary brass swinging loop handles and shaped back-plates.

Height, 2 feet 4 inches; length, 2 feet 2 inches; width, 19 inches.

208—Eighteenth Century French Walnut Center Table

Oblong top, with apron decorated with oblong sunken panels carved in a design of laurel leaves and berries and with smaller and rosetted panels at the angles. On four turned and fluted tapering legs, the upper portions decorated with carved pointed leaves and ball feet. The carved decoration gilded. Top of gray veined white marble.

Height, 2 feet 7 inches; length, 3 feet 1 inch; width, 2 feet 1 inch.

209—Early Eighteenth Century English Lacquered Cabinet and Stand

Square cabinet, with hinged door, the interior fitted with seven drawers. The hinged door and the drawer fronts are decorated in gold and red lacquer with floral sprays, Chinese figures and cloud forms on a dark ground. The stand, of painted wood with molded top, shaped apron and cabriole legs is painted in brown with lines of gold. Contemporary brass shaped keyhole escutcheons, shaped corner piece and swinging looped carrying-handle.

Height, 3 feet 2 inches; width, 1 foot 6 inches; depth, 1 foot 6 inches.

Mrs. G. Faber

210—Early Eighteenth Century French Side Table

90 ·— Shaped top with molded edge, deep apron on three sides, pierced and carved in a rococo design of shells, scrollings and floral sprays, on two cabriole legs pierced and carved with rococo shells and scrollings at the knees and with voluted terminations, on ball feet. The legs are connected by a scrolled and carved stretcher which supports a pierced and carved rococo scrolled ornamentation. The top is decorated with Chinoiseries of figures, Chinese buildings, branches of trees and cloud forms in raised and colored lacquers on a black ground. The apron and legs are painted black with gilt carvings. Original gilding.

Height, 2 feet 9 inches; length, 2 feet 6 inches; width, 1 foot 6½ inches.

Leventritt

211—Eighteenth Century English Mahogany Settee

Shaped and over-stuffed back and arms with loose squab seat, on three straight molded legs, with square side rails and stretcher. Back, arms and seat upholstered in old English needlework embroidery.

110 ·—

Length, 3 feet.

A. M. Brown

212—Eighteenth Century English Upholstered Settee of the Chippendale Period

Shaped back, with voluted ends and voluted arms, supported on square legs enriched with acanthus-leaf carving. Back, seat and arms upholstered.

130 ·—

Length, 3 feet.

Lane Co.

213—Eighteenth Century Italian White and Gold Settee

Straight back, with top rail carved in a design of acanthus scrollings and rosetted flowers. Carved, molded and fluted arms with carved acanthus leaves and rosetted volutes supported by carved and turned columns. Straight seat front with applied carvings of pointed leaf acanthus leaves and rosetted design. On four turned and carved front legs of baluster shape and four square back legs. Finished in white and gold. Original gilding. Seat and back upholstered.

62 50

Length, 3 feet 8 inches.

Walter Maynard

214—Eighteenth Century English Painted Wood Settee

50 ~

Straight back, with paneled curved arms having fluted and rosetted terminations on turned columnar supports and fluted pedestals. Turned tapering legs with ball feet and sunken bandings, and plain seat front interrupted with rosetted oblong dies. Painted in two shades of green. The seat, back and arm rests upholstered in striped silk and cotton brocade.

Length, 3 feet.

Mrs. Payne

215—Early Nineteenth Century English Painted Chair

42 00

Curved side supports, with deep curved back rail-shaped horizontal splat, curved legs and bowed seat front. Decorated, on a dark red ground, the back rail with a scroll enclosed panel of black with painted Chinese figures, the splat and side supports and legs with floral sprays and borderings in gold. Removable upholstered seat.

Mrs. C. Gillette

216—Eighteenth Century Italian "Venetian Lacquer" Chair

60 ~

Open back, with straight square side supports, shaped top rail, pierced vase-shaped splat, shaped serpentine seat front, cabriole legs, and turned side rails and stretcher. Painted in the style known as "Venetian Lacquer" on a cream-colored ground with floral sprays and scrollings. Removable seat upholstered in old green and yellow silk damask.

217—Eighteenth Century English Painted Armchair of the Adam Period

W. W. Seaman Agent

65 ~

Shield-shaped back with shaped top rail, curved and rounded arms, square tapering legs, and square side and back rails and stretcher. Painted, on a black ground, the shield-shaped frame and legs with floral sprays and pointed leaf pendants, the splat with festoons of drapery and acanthus-leaf quatrefoils. The seat is upholstered in striped silk and linen damask.

218—Eighteenth Century English Painted Settee Made by Hepplewhite

A. L. Riker

270 ~

Rectangular back, with shaped top rail, curved arms with curved supports and bowed seat front. Supported on four tapering front legs and four square back legs. Decorated with painted white and yellow lines on a black ground. Back, seat and arms upholstered in old red, white and black striped material.

Length, 3 feet 1 inch.

219—Eighteenth Century English Painted Armchair of the Adam Period

Lans b.

4250

Square back, the molded frame enriched with a carved, twisted ribbon border, straight molded arms with voluted ends on curved and fluted supports, straight molded seat front enriched with a twisted ribbon border, square dies with plain circular medallions, and turned tapering fluted legs with molded capitals, annular bases and ball feet. Painted in white and dark green picked out with gold. The seat, back and arms are upholstered in old yellow and green silk brocade.

Lans b.

220—Seventeenth Century English Coffer

50 ''

Rectangular shape, with domed hinged lid, covered with contemporary petit-point in a design of floral Renaissance scrolls in colors on a black background with oval panels occupied by animals and figure subjects.

Height, 9½ inches; length, 1 foot 7½ inches; width, 11 inches.

Mrs. Leonard A. Cohn

221—A Sixteenth Century Italian Walnut Coffer

140 ''

Rectangular shape, with hinged molded top with projecting rim and carved side braces, molded base and block feet. The inside surface of lid is inlaid with ebony and pearwood in a design of lines crossing at the angles. Strap hinges, lock and hinged tongue of wrought iron, with pierced ornamentations.

Height, 1 foot 9½ inches; length, 3 feet 5 inches; width, 1 foot 8½ inches.

Mrs. E. M. Smith

222—Late Seventeenth Century Italian Cabinet

70 ''

Rectangular form, with molded cornice and frieze painted in a design of dolphins and floral scrollings, supported by fluted pilasters which rest on a pedestal painted in a design of semi-rosettes, molded base and shaped bracket feet. Formed as a cupboard with shelf closed by two hinged and paneled doors painted in a design of a conventional vase of flowers surrounded by a wreath of fruits and leaves tied with scrolled ribbonings.

Height, 2 feet 9 inches; width, 3 feet 6 inches; depth, 1 foot 5 inches.

223—Pair of Old English Side Tables

Semi-elliptical tops and shaped aprons, with bands of flutings, festoons of husk pattern, oval medallions and paneled dies occupied by figures of nymphs with garlands. On tapering square legs paneled with husk-patterned pendants, molded and shaped feet. Finished in black with gilded carvings and flutings. One original, one a reproduction.

Height, 2 feet 7 inches; length, 3 feet 6 inches; width, 1 foot 6 inches.

224—Early Eighteenth Century French Walnut Commode

Rectangular top with bowed front, shaped apron, and curved legs. Divided into three drawers with contemporary ormolu handles, pierced and molded lock escutcheons and acanthus-leaf feet. Veneered with a finely grained walnut.

Height, 2 feet 10 inches; length, 4 foot 1 inch; depth, 2 feet 1 inch.

225—Eighteenth Century English "Oyster" Walnut Cabinet and Stand

Rectangular cabinet, with molded cornice and two hinged doors. Interior fitted with center compartment with hinged door and ten drawers. The fronts of drawers and hinged doors are inlaid with bands of light wood in geometrical designs on grounds of oyster-grained walnut. The stand with molded top and apron fitted with long drawer, stands on five spirally turned legs, with shaped front and side rails, straight back rail and ball feet. Brass scroll drop handles with shaped back plates of rosette design.

Height, 4 feet 8 inches; length, 2 feet 8 inches; depth, 1 foot 3 inches.

226—Pair of Eighteenth Century English Chairs

Square upholstered backs and sides, cabriole front legs with carved scrollings and plain spoon feet, and square curved back legs. The sides and backs are upholstered.

Mrs G. F. Sulzberger

227—Two Eighteenth Century English Oak Chairs

240 ~ Rounded and molded side supports, shaped top rails, plain oblong splats on molded supports, straight fronts, scrolled cabriole legs with carved splay feet, and turned side and back rails and stretchers. Wooden seats, with loose cushions upholstered in seventeenth century English needlework.

228—Eighteenth Century Spanish Carved and Gilt Walnut Chair

Lans ter.

425 Straight rounded side supports, with shaped top rail, pierced and carved in a design of an acanthus-leaf surrounded cartouche. The openwork splat is of twisted and voluted strap design, the upper portion being carved, painted and gilt. Shaped seat and front rail, the latter pierced and carved in a design of a scrolled quatrefoil surrounded by acanthus leaves. Cabriole legs, with acanthus-leaf carvings at the knees. Turned side rails, curved stretchers. Seat paneled with interwoven canework.

229—Eighteenth Century Italian Carved Wood and Gilt Armchair

A. Morse

300 ~ Circular back, with molded frame, curved and upholstered arms carved in a Greek key and rosetted pattern and supported by fluted columns. Bowed seat front carved with a scrolled husk pattern, turned, fluted tapering legs and carved spoon feet. Seat, back and arms upholstered.

Elsie de Wolfe

230—Eighteenth Century English Carved and Gilt Armchair in the Style of Louis Seize

650 ~ Shaped back, with molded and carved top rail, the fronts of the curved arms carved with husk-pattern pendants, the seat front carved in a fluted and rosetted pattern, and the square tapering paneled front legs enriched with carved husk pendants. The back, seat and arms are upholstered in contemporary blue silk brocade. Original gilding.

231—Two Seventeenth Century French Carved Wood and Gilt Side Tables

Square tops, with apron carved in a design of reversed C-scrolls and acanthus leaves and fitted with two drawers. Square carved and molded baluster-shaped legs, carved and voluted arched stretchers with carved foliage finial at the intersection. Tops of veined marble.

Height, 2 feet 7 inches; length, 3 feet 9 inches; width, 1 foot 10 inches.

232—Eighteenth Century French Carved and Gilt Small Settee of the Louis Seize Period

Spade-shaped back, with shaped and molded top rail, fluted columnar side supports with square dies and turned and carved finials, out-curved square molded and fluted arms on turned and fluted urn-shaped columnar supports, bowed seat front with square rosetted dies and tapering fluted columnar legs on pointed feet. The seat, back and arms are upholstered in eighteenth century silk brocade in a striped floral design of pale greens and yellows on an ivory colored ground.

Length, 3 feet.

233—Eighteenth Century French Settee of the Louis Seize Period

Oblong back, with turned baluster-shaped side supports and straight back rail ending in square dies with turned finials and supported on sixteen turned baluster-shaped spindles with molded capitals and bases. Straight square arms with square curved supports stopping against oblong fluted pedestals, straight molded, paneled seat front, and turned tapering legs with annular feet. Seat of interwoven canework. Painted black, relieved by gilded lines and moldings. The loose seat-cushion is upholstered in old green, blue, yellow and black striped linen material.

Length, 4 feet 10 inches.

Mrs Payne

234—Early Eighteenth Century Mahogany Small Settee

215.00 Twin chair-back with straight-shaped side supoprts, voluted and shaped top rails, baluster-shaped splats with carved volutes at the side and shaped piercings, straight side rails, cabriole legs, carved with shells, claw and ball feet, and turned side rails and stretchers. Loose seat upholstered in contemporary verdure tapestry.

Length, 3 feet 7 inches.

Mrs. O. Wilson

235—Pair of Eighteenth Century Painted Mahogany and Satinwood Side Tables of the Sheraton Period

340.00 Semicircular tops, with straight aprons, and square tapering legs with projecting molded bases on spade feet. The tops are painted with broad bands of twisted ribbons and laurel leaf decoration, the legs and apron inlaid with lines of ebony, kingwood and satinwood, with satinwood panels, and with oval leaf medallions of burnt white wood on green grounds.

Height, 2 feet 15 inches; length, 3 feet; width, 1 foot 5 inches.

236—Eighteenth Century Italian Painted Center Table of the Louis Quinze Period

Louis 16.

52.50 Quatrefoil-shaped top, with scrolled and shaped aprons on four sides pierced and carved in the center with a rococo shell, acanthus-leaf and floral spray ornamentation. Cabriole legs carved with shells at the knees and with carved and scrolled feet, molded curved and voluted cross stretcher with a carving of shells and flowers at the intersection. Painted, on a pale green ground, with floral sprays in colors. The scrollings and carvings heightened with gilding and the top painted in imitation of marble.

Height, 2 feet 9 inches; length, 4 feet 9½ inches; width, 3 feet 6 inches.

Elizabeth Woodville

237—Set of Six Seventeenth Century English Painted Chairs

480.00 High backs, with straight side supports, shaped top rails with pierced and carved scroll and pointed leaf centers, vase-shaped splats, seats with shaped aprons, beaded and voluted cabriole legs with spreading block feet, and turned side and front rails. The seats and the backs, either side of the splats, are paneled with interwoven canework. The loose seat cushions are upholstered in old plum-colored silk damask.

238—Set of Eight Early Eighteenth Century English Painted Chairs

Elizabeth Woodville

1120 "

Backs with straight square side supports, shaped top rails, vase-shape splats, molded seat fronts with shaped aprons, cabriole legs on spreading feet, turned side rails and stretchers. Painted in dark green on a light green ground, with Chinoiserie subjects of figures, with floral sprays, and shaped panels of Chinoiseries and floral sprays in gold on dark red grounds. Seats of interwoven canework.

239—Eighteenth Century English Painted Armchair of the Hepplewhite Period

Shield-shaped back, with pointed pear-shaped splat with an upholstered center supported by shaped branches of leaves and flowers. Curved top rail, curved and rounded arms with square tapering supports, and turned tapering columnar legs with molded capitals and bases on pointed feet. Painted with white lines and with floral sprays and borders in colors on a brown ground. The shaped arm supports and splat are painted to represent leaves and flowers, and the legs with pointed leaves and floral sprays. The seat and splat are upholstered in old striped green, cream-colored and red silk.

240—Eighteenth Century Carved and Gilt Wood Mirror

Shaped oblong frame carved at the sides and bordered with pierced and carved reversed C-scrolls, rococo shells, floral pendants and pointed leaves. At the bottom is a scroll-enclosed cartouche occupied with pierced acanthus leaves and at the top a central finial of Prince of Wales' feathers enclosed by delicate acanthus-leaf and reversed C-scrolls. Original beveled mirror.

Height, 4 feet 10 inches; width, 2 feet 8 inches.

241—Early Eighteenth Century Carved and Gilt Wood Mirror

Frame of tablet form, with acanthus-leaf border and side supports of rococo reversed C-curves, shells and floral pendants, surmounted by a broken curved pediment with floriated carving; in the center a boldly carved shell. Original gilding and mirror.

Height, 45 inches; width, 25 inches.

242—Louis Quatorze Carved Wood and Gilt Bijouterie Side Table

Rectangular cabinet top fitted with hinged glazed lid, having a molded edge and diapered carved apron. On four legs, formed as carved tapering rococo columns, and pierced crossed stretchers in a design of bold acanthus volutes with carved acanthus-leaf finial at intersection. Original gilding.

Height, 2 feet 8½ inches; length, 3 feet 10 inches; depth, 1 feet 9 inches.

From the Segantini Collection.

243—Eighteenth Century English Mahogany Fall Front Desk

Rectangular shape. Top with molded edge with hinged fall front enriched with false drawer fronts. The interior is fitted as a desk with seven drawers, eight pigeon-holes, and a central compartment with hinged door. Below are three long drawers. On molded base and bracket feet. Original brass swinging handles with shaped back plates.

Height, 3 *feet* 11 *inches; length,* 3 *feet* 10 *inches; depth,* 1 *foot* 11 *inches.*

244—Eighteenth Century English Walnut Side Table

Shaped top with hinged flap, with a serpentine apron having in the center a projecting tablet, carved in festoons of foliage secured by knotted ribbons, and oval rosettes at the angles. On square tapering legs, with molded neckings and molded block feet.

Height, 1 *foot* 6 *inches; length,* 3 *feet; width,* 3 *feet.*

245—Eighteenth Century Italian Walnut Combination Desk and Bench

Desk portion with two hinged paneled lids and body formed as a locker. Hinged bench with shaped and molded top, pierced and shaped side supports, and two shaped and arched stretchers.

Height, 3 *feet* 1 *inch; length,* 3 *feet* 2 *inches; width,* 2 *feet* 1 *inch.*

246—Eighteenth Century Flemish Corner Cabinet

Bowed front on bracket feet. The upper portion formed as shelves with shaped and molded brackets. The lower portion as a cupboard, enclosed by two hinged doors, painted with a subject of "The Visit of the Queen of Sheba to King Solomon" in the style of the Flemish School of the seventeenth century.

Height, 4 *feet* 7 *inches; width,* 1 *foot* 11 *inches; depth,* 1 *foot* 2 *inches.*

247—Sixteenth Century Italian Walnut Bread Cupboard

Rectangular shape, with wide shaped bracket feet. Formed in two portions: the upper portion as a long box with hinged lid and paneled front; the lower portion as a cupboard with two hinged doors with paneled fronts separated and flanked by molded panels.

Height, 3 *feet* 11 *inches; width,* 4 *feet* 8 *inches; depth,* 1 *foot* 3½ *inches.*

248—Abbot's Table: A Seventeenth Century English Oak Monks' Table Bench

220 — Rectangular shape, with table top adjustable as back. Straight curved arms on turned baluster-shaped supports. Box seat, with hinged lid. Front with three molded panels and projecting bracketed feet.

(*Illustrated*)

249—Seventeenth Century English Cabinet and Stand

130 — Cabinet of rectangular shape fitted with fourteen drawers, the fronts decorated with Chinoiseries of figures, floral sprays and rock forms lacquered in colors on a black ground. The stand, of later date, has shaped apron, turned legs of bell design, plain curved cross-stretcher and ball feet, also lacquered in colors on a black ground.

Height, 4 feet 7 inches; length, 2 feet 7½ inches; depth, 1 foot 6 inches.

250—Eighteenth Century English Mahogany Fall-front Desk

100 — Rectangular shape, with fall-front. Interior fitted with four stepped drawers, and with a central compartment and hinged door, flanked on either side by half-round Doric pilasters. Below the desk are four long drawers. On molded base with shaped bracket feet. Original brass swinging loop handles with shaped back plates and keyhole escutcheons. Fall front, lined with blind-tooled morocco leather.

Height, 3 feet 5 inches; length, 4 feet; depth 1 foot.

251—Seventeenth Century Italian Walnut Cupboard

110 — Rectangular form, divided into two portions. The upper portion is fitted with five drawers with paneled fronts and is divided by a molded rail from the lower portion, which has two hinged doors flanked by molded oblong panels. On molded base, with carved paw feet. Contemporary brass knobs to drawers and hinged doors.

Height, 3 feet 3 inches; width, 5 feet 6 inches; depth 1 foot 8 inches.

252—Seventeenth Century North Italian Oak Chest

130 — Rectangular shape, on ball feet, with hinged lid. Front decorated with sunken carving in a design of circular medallions, two-headed eagles, bands of meander and leaf ornamentation, trefoil cresting and quatrefoiled rosettes. Wrought-iron lock plate.

Height, 1 foot 10 inches; length, 5 feet; depth, 1 foot 10 inches.

No. 248—ABBOT'S TABLE: A SEVENTEENTH CENTURY ENGLISH OAK MONKS' TABLE BENCH

Mrs. E. M. Smith

253—Early Seventeenth Century Grisonnais Oak Chest

50 "— Rectangular shape, with shaped apron, bracket feet and hinged lid. Front divided into three panels by stiles and rails with sunken carving of meander and trefoil design. Center panel painted with heraldic figure of a stag. Side panels decorated with diamond shaped medallions formed by raised moldings and painted with double fleurs-de-lis and rosettes.

Height, 3 feet 2 inches; length, 5 feet 6 inches; width, 2 feet 2 inches.

N. N. Seaman Agent

254—Late Sixteenth Century Italian Oak Armchair

115 "— Straight back, with voluted terminations to the side supports, straight arms on baluster-shaped supports, straight square legs, straight fluted front rail, and shaped side and back rails. The seat and back are upholstered in contemporary Italian red cut velvet.

Mrs. N. L. Riddle

255—Seventeenth Century Italian Walnut Armchair

170 "— Square back, curved and voluted arms on turned baluster supports, turned legs, side rails and stretcher, turned front rail carved with acanthus-leaf scrolling. Seat and back upholstered in old gros-point in a design of vari-colored leaf scrollings on a black ground.

N. N. Seaman Agent

256—Seventeenth Century English Oak Armchair

100 "— Square back, with shaped top, flat curved arms on turned baluster supports, square legs and shaped front and back rails, the front rail being carved in a design of double volutes and acanthus-leaf scrollings. The back and seat are upholstered in seventeenth century crimson Italian cut-velvet.

Mrs. P. B. Weld

257—English Mahogany Over-stuffed Armchair

70 "— Square back, straight arms, cabriole legs carved with acanthus leaves at the knees, with acanthus-leaf scrolled brackets and voluted acanthus-leaf scrolled feet. Back, seat and arms upholstered.

Mrs. R. H. Williams

258—A Seventeenth Century Italian Walnut Armchair

150 "— Straight square back, straight arms on square supports of baluster shape, square molded and shaped legs, and rectangular front side and back rails. Seat, back and arms upholstered in verdure tapestry secured with brass-headed nails.

150 "— 258a Armchair

259—Seventeenth Century Italian Carved Wood and Gilt Armchair

Mrs T. Larsen

125 ~

Square back, with curved and voluted arms on voluted bracketings, square baluster-shaped carved legs, curved and carved side rails and carved stretcher. Seat and back upholstered in old Italian jardinière velvet in a pattern of varicolored floral scrollings and baskets of flowers on a white silk ground, secured by silk gimp.

260—Set of Four Eighteenth Century English Mahogany Chairs by Robert Manwaring

W. W. Seaman Agent

440 ~

Open backs with curved square side supports, shaped top rails and vase-shaped splats pierced with heart and pear-shaped openings. Cabriole bracketed legs carved with shells and acanthus-leaf scrollings at the knees and brackets on bird's claw and ball feet. Shaped wooden seats with a shell carving in the centers of the fronts. Turned side rails and stretchers.

Mrs. E. M. Smith

261—Six Seventeenth Century English Walnut Chairs

360.— Turned baluster-shaped side supports with square rosetted dies at the top and bottom, urn-shaped finials, shaped, carved and pierced top rail and central splat carved in a design of reversed C-curves, acanthus-leaf volutings and with a circular medallion having a molded border and occupied by a pierced and carved acanthus-leaf rosette. The central splat is flanked by two shaped, molded and pierced side splats carved with voluted scrollings and acanthus leaves. Curved and molded cross stretchers, with pointed finial at the intersection, and turned legs of bell shape on turned round cushion feet. Upholstered in old crimson brocade in a design of winged figures, acanthus-leaf scrollings, birds and vases.

Mrs W. E. Moran

262—Set of Twelve Seventeenth Century Italian Oak Chairs

210.— Escutcheon-shaped backs, with scroll and voluted borderings enclosing carved scrollings of various designs. Square wooden seats with shaped and carved fronts.

263—Set of Six Eighteenth Century Italian Chairs of the Period of Louis Seize

Leventritt Inc

Square backs, the frames decorated with acanthus-leaf scrollings in the centers and straight carved, molded and fluted seat fronts.
270.— Four square tapering columnar legs, with molded capitals and bases on carved acanthus-leaf feet. Painted white, with gilded carvings. Seats and backs upholstered. The set consists of two armchairs and four side chairs.

Barry Ivorn deVans

264—Set of Six Eighteenth Century Italian Painted Side Chairs, of the Period of Louis Seize

165.— Square backs, the frames enriched with carved pointed-leaf pendants and carved rosettes, the top rail with a panel of applied scroll and acanthus-leaf carving. Straight seat fronts carved with rosettes and acanthus leaves, and tapering carved columnar front legs. Curved square back legs, with molded and carved capitals. Painted in white with gilded carvings. The seats and backs upholstered.

265—Eighteenth Century English Painted Armchair of the Hepplewhite Period

Oval backs with frames carved in a guilloche pattern and with eight radiating shaped and pierced splats centering in an oval medallion, molded and voluted arms with curved molded supports, serpentine seat front, and square tapering and fluted legs with molded capitals and molded block feet. Painted in white and gold with green-lined borderings. The oval medallion in the center of the back occupied by figure of a nymph holding a garland of flowers painted *en camaïeu* in dark green on a cream-colored ground. Upholstered in contemporary green velvet.

266—Pair of Early Nineteenth Century English Satinwood Sofas

Heads and feet of boldly voluted form with molded rims, straight side rails, carved claw feet, and curved back rails. Inlaid with rosewood in a design of palmettes and rosettes, bands and lines. Heads, feet, backs, arms and loose squab seats upholstered in old crimson satin brocade.

Length, 6 feet 2 inches.

267—Eighteenth Century English Carved Wood and Gilt Table of the Adam Period

Semi-elliptical top, with deep apron carved with intertwined floral garland and ribbons and a band of beaded design. On four turned and fluted tapering legs, the upper portions carved in a pointed-leaf design. Straight back rail and carved front stretcher rails carved in a design of laurel leaves and berries. Original gilding.

Height, 2 feet 10 inches; length, 5 feet; width, 1 foot 7½ inches.

268—Early Eighteenth Century French Side Table of the Louis Quatorze Period

Shaped top with bowed and broken front, deep molded edge and paneled apron decorated with carvings of rosettes and acanthus leaves in high relief. On square tapering columnar legs, with shafts paneled and decorated with carvings of husk pendants, turned capitals and bases, and square paneled pedestals decorated with carved rosettes. On square pear-shaped scrolled and acanthus-leaf carved feet. Shaped, molded and carved stretcher. Painted in two shades of brown to imitate walnut. Top converted into a jardinière with two zinc-lined divisions.

Height, 3 feet 3 inches; length, 5 feet; width, 2 feet 1 inch.

269—Set of Four Corner Tables, Known as the "Lady Hamilton Table"

Mrs. S. Untermeyer

3 20 ~

Sectional circular tops with deep aprons, standing on four tapering legs with chamfered angles and square acanthus carved capitals. The aprons are painted, on a black ground, in terra-cotta and white with oval medallions occupied by classic figures and flanked by elaborate acanthus-leaf scrollings, and with volutings hung with beaded festoons in white on a terra-cotta ground. The legs are painted on a white ground with floral pendants and ribbons, the angles in white with a beaded pattern on a gray ground, the tops with broad bands of terra-cotta on a black ground.

Height, 2 feet 8½ inches; diameter when together, 4½ feet.

Note: These four tables, which, when placed together, form one large round table, were made in Naples for Lady Hamilton and were evidently decorated in accordance with the views of her then husband, Sir William Hamilton, the English Envoy to the Kingdom of Naples, from motives suggested by examples in his unrivaled collection of so-called "Etruscan" vases.

(*Illustrated*)

Paul Chalfin

270—Four Eighteenth Century Venetian Painted Torchères

160 ~

Each one formed of three shaped radiating wings painted in monochrome in a baroque decoration of bold acanthus-leaf scrollings on a dark blue ground. These wings rest upon triangular feet and support molded hexagonal wooden tops fitted with iron prickets for candles.

Height, 5 feet 9 inches.

H. Maynard

271—Early Nineteenth Century French Painted Screen

250 ~

Painted on paper, with buildings and domestic figure subjects in contemporary costumes. The lower part paneled with wall paper in a design of cornucopiæ and acanthus-leaf scrollings in brown and buff on a blue ground. The painted subjects are divided into panels by wall papers of a honeysuckle and imbricated design.

Height, 6 feet.

No. 269—SET OF FOUR CORNER TABLES, KNOWN AS THE "LADY HAMILTON TABLE"

Mrs L. J. P. Lee

272—Eighteenth Century Chinese Lacquer Fourfold Screen

195 ·—

Rectangular shape. Decorated in raised gold lacquering on a black ground with an elaborate landscape subject of pagodas, buildings, streams of water and rocky islands, bridges and figures surrounded by a broad border of four-toed dragons in raised gold and colored lacquering. The reverse side is decorated with branches of foliage, flowers, birds and butterflies in plain gold lacquer on a black ground.

Height, 6 feet 8 inches; length, 6 feet 9 inches.

C. C. Hillman

273—Eighteenth Century Italian Over-mantel

130 ·—

Tablet form, flanked on either side by paneled pilasters, supporting pointed-leaf pendants and a broken, molded and carved cornice and on molded bases with carvings of husk design. The tablet is divided into two panels framed by carved moldings, the upper one occupied by a female mask crowned with flowers and two festoons of drapery secured by circular rosettes, the oblong lower one occupied by an oil painting of a seascape with buildings, ruins and the figure of a monk. The tablet is painted in a light green, with gilt carvings and moldings. Original gilding.

Height, 3 feet; width, 3 feet 9½ inches.

Mrs L. J. Herzog

274—Eighteenth Century English Mahogany Double Chest of Drawers of the Chippendale Period

100 ·—

Rectangular shape, in two portions. The upper portion fitted with five drawers, the lower portion with three long drawers. Finished with a molded and dentilled cornice and frieze, decorated with sunken carving of a fretwork design of arched interlacements and scrolled central panels. At the sides are chamfered angles carved with bead and rosette design. Standing on four bracket feet. Original brass swinging loop handles with pierced and molded back plates of rosette design and pierced and molded keyhole escutcheons.

Height, 5 feet 10 inches; width, 3 feet 11 inches; depth, 2 feet.

275—Seventeenth Century Italian Walnut Wardrobe

Rectangular shape, with molded and dentilled cornice, molded base and shaped bracket feet. Enclosed by two hinged doors, each door having three small panels with inner raised moldings disposed in a broken tablet design.

Height, 6 feet 2 inches; width, 4 feet 3½ inches; depth, 1 foot 9 inches.

276—Eighteenth Century English Drop-leaf Table

Oval mahogany top, with two hinged drop leaves, supported on square legs with hinged supports for the leaves.

Height, 2 feet 5 inches; length, 4 feet 5 inches; width, 7 feet.

277—Seventeenth Century English Oak Linen Press

In two portions. The upper portion formed as a linen press with screw, in a heavy rectangular frame with molded cornice, molded brackets and two turned vase-shaped finials. The lower portion of rectangular shape, is fitted with drawer with paneled front, and cupboard with hinged door. On four ball feet. Original brass drop handles and pierced keyhole escutcheons.

Height, 6 feet 2 inches; width, 2 feet 6 inches; depth, 1 foot 11 inches.

278—Sixteenth Century Italian Walnut Convent Door

Formed in two divisions. The upper one has a molded panel surrounded by cresting, apron and side pieces shaped and carved in a design of voluted scrollings and pointed leaves. The center of the panel is occupied with a square peephole aperture surrounded by sunken carving of scroll design and fitted with a wrought-iron grille and sliding door. The lower division has a plain molded panel painted in a strapwork design.

Height, 5 feet 11 inches; width, 3 feet 2 inches.

279—Seventeenth Century Italian Walnut Table

Oblong top, with molded edge and straight apron, supported on turned baluster legs with spreading bracket feet connected by a square stretcher rail.

Height, 2 feet 6 inches; length, 5 feet 10 inches; width, 1 foot 11 inches.

Otto Bernet

280—Eighteenth Century English Walnut Escritoire Bookcase

400 ·— Divided into two portions. The upper portion, of rectangular shape, has a double-arched molded cornice and two hinged doors with shaped and arched tops glazed and overlaid with fretwork tracery of a later date, giving access to a cupboard fitted with two shaped front shelves and two pull-out slides below. The lower portion is divided into three long drawers and desk with fall front, the interior of which is fitted with drawers, pigeon-holes and well with sliding top. On molded and shaped bracket feet. The fronts of hinged doors, fall top and drawers are inlaid with broad bands of straight-grained walnut, borders of diagonally grained walnut and panels of tree-grained walnut. Original brass swinging loop handles, with shaped and engraved back plates and keyhole escutcheons.

Height, 6 feet 10 inches; length, 3 feet 6 inches; depth, 1 foot 10 inches.

Mrs J. A. Burden

281—Seventeenth Century Italian Oak Chest

150 ·— Oblong shape, with hinged lid having molded edge. Front divided by four pilasters, with molded capitals and bases and paneled shafts painted in a Renaissance arabesque design in two shades of brown outlined in black into three panels with semicircular arches springing from pilasters with molded capitals. The spandrels of the central panel are occupied with carved scrollings in slight relief. Molded base and ball feet. Pierced and shaped wrought-iron keyhole escutcheon and key with scroll handle. The chest is painted in two shades of brown relieved with sunken black lines.

Height, 2 feet 9 inches; length, 6 feet 8 inches; width, 2 feet, 3½ inches.

Leventritt Inc.

282—Early Eighteenth Century English Burr Walnut Cabinet

170 ·— Rectangular shape, in two portions. The upper portion formed as a cabinet with two swinging doors, molded cornice and frieze. The interior fitted with thirteen drawers and center compartment having hinged door. The lower portion formed as a chest of three drawers with pull-out writing flap, molded base and bracket feet. The fronts of hinged doors and drawers are banded with herring-bone inlay of walnut. Contemporary swinging bail handles, and pierced and shaped keyhole escutcheons of brass.

Height, 5 feet 6 inches; width, 3 feet; depth, 1 foot 8 inches.

Miss E. Diehl

283—Eighteenth Century Welsh Bacon Cupboard and Bench

105 ·— Rectangular form, with shaped back to bench, and cupboard closed by two upright oblong hinged doors, surmounted by a plain cornice. Below is a bench with curved flat arms on curving rectangular supports, the front fitted with two doors and standing on two shaped stretcher feet. At the back are two hinged and double paneled doors with molded stiles giving access to the bacon cupboard fitted with original iron hooks for hanging the flitches. Of oak and grained wood stained and varnished.

Height, 6 feet 6 inches; width, 5 feet 5 inches; depth, 2 feet 4 inches.

Otto Bernet Agent

284—Eighteenth Century English Mahogany Library Steps

130 ·— Of hinged and folding form with shaped side pieces and molded hand rails.

Height, 9 feet 5 inches.

285—Seventeenth Century Henri Deux French Walnut Refectory Bench

N. W. Seaman Agent

110 ·— Oblong top, with molded edge supported on spreading turned columnar legs with rectangular side rails and molded longitudinal stretcher.

Height, 1 foot 10 inches; length, 6 feet; width, 1 foot 1 inch.

Baron J. de Vaux

286—Eighteenth Century Italian Sedan-chair

125 ·— Coach-shaped body, with hinged door in front, divided into nine panels by gilt moldings, with applied scrolled carvings of gilt wood, carved, pierced and gilt crestings, and two turned vase-shaped finials in front. The panels are painted with acanthus scrolls, floral sprays, vases of flowers and Amorini in bright colors on a black background. The lower panel of the door is painted with a scrolled escutcheon supported by a dolphin, surmounted by a coronet and occupied by the name "Giuliano Pazzi" painted in gold. Interior upholstered. Original wrought-iron pole sockets and brass door handle.

Height, 5 feet 10 inches; width, 2 feet 9 inches; depth, 3 feet 9 inches.

Otto Bernet Agent

287—Seventeenth Century Italian Walnut Center Table

230.00

Oval top, with molded rim on rectangular apron. Legs turned in a bell design resembling that of the William and Mary period, carved and molded crossed stretchers, and cushion feet.

Height, 2 feet 8 inches; length, 6 feet 8 inches; depth, 4 feet 1 inch.

(*Illustrated*)

Miss G. Waterbury

288—Early Nineteenth Century Swiss Painted Wood Wardrobe

90.00

Rectangular shaped, in two portions. The upper portion formed as a cupboard with two hinged paneled doors, the lower portion with one hinged and double-paneled door, with chamfered angles and surmounted by a molded cornice with molded base. Painted in imitation of grained wood, the panels being occupied by floral sprays and figure subjects, one of a man and woman in contemporary costume in a landscape, one of a woman playing a guitar under an arbor. The chamfered angles are painted with intertwined ribbons and rosettes.

Height, 6 feet 2 inches; width, 4 feet; depth, 1 foot 8 inches.

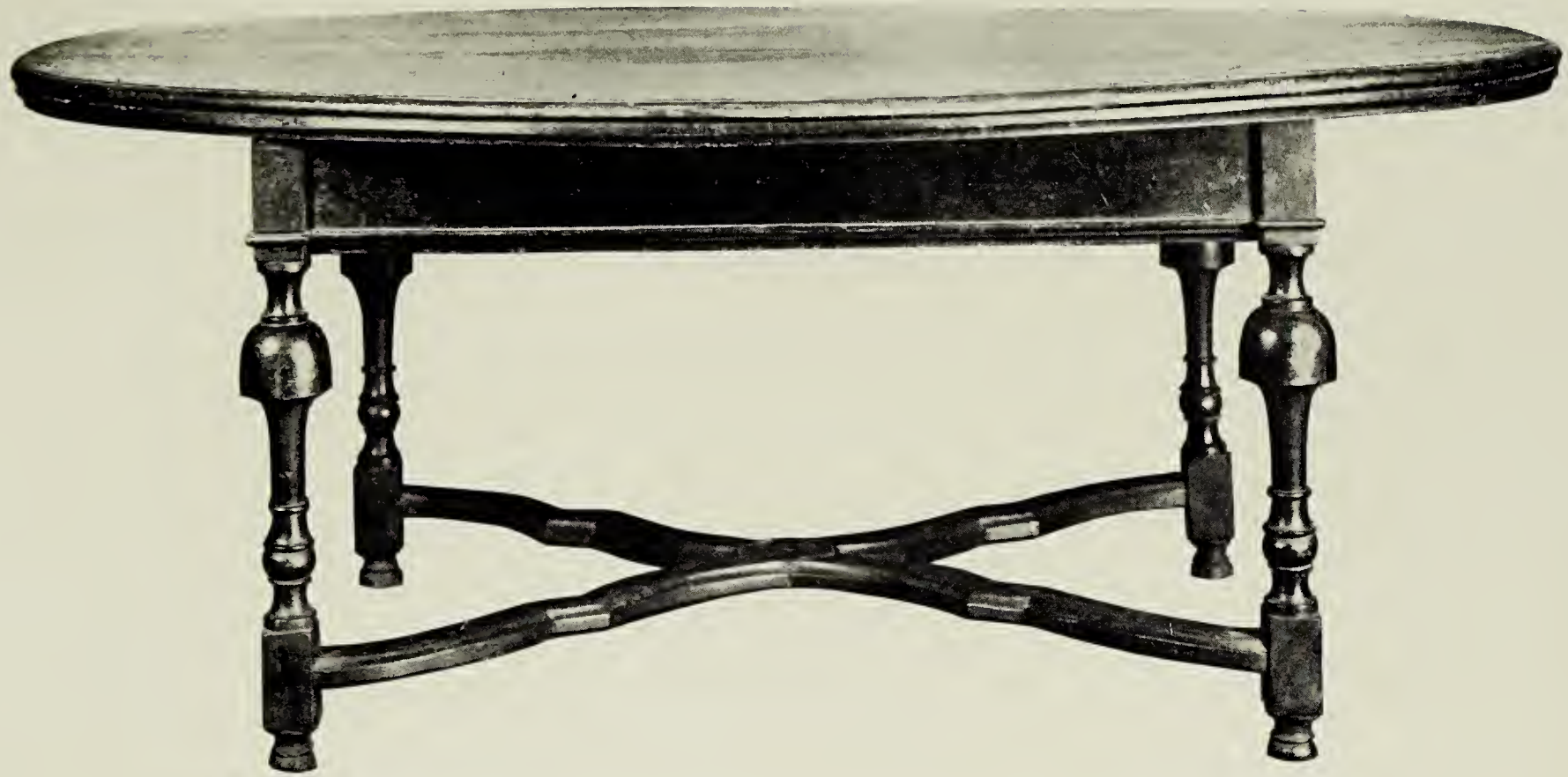
Lanz Co.

289—Eighteenth Century Chinese Fourfold Lacquer Screen

125.00

Decorated, on a black ground, in colored lacquers, with prevailing tones of red, with a decoration of fabulous birds, rock forms and floral sprays flanked by bamboo stalks and leaves, and of two broad bands of diapered scroll pattern and square panels occupied by floral sprays and leaves in gold. On the reverse side the lacquered decoration consists of a Chinese landscape with rock forms, pagodas, buildings, bridges and Chinese figures on horseback and on foot. At the sides are square and fan-shaped panels occupied with branches of trees and birds, while above are bands of a scrolled diaper pattern and shaped panels occupied by Chinese vases of flowers, animals, lotus leaves and blossoms.

Height of each fold, 8 feet 6 inches; length, 9 feet 6 inches.



No. 287—SEVENTEENTH CENTURY ITALIAN WALNUT CENTER TABLE

Mrs. J. A. Burden

290—Eighteenth Century Cabinet and Chest of Drawers

255.00 In two portions. The upper portion surmounted by a molded and dentilled cornice with a broken pediment having a shaped and molded pedestal with vase-shaped leaf finial in the opening, is formed as a cabinet with two hinged doors having molded, shaped and beveled panels. The interior of this cabinet is divided into pigeon-holes and a central compartment enclosed by a hinged, shaped and paneled door. Lower portion is formed as a chest of drawers with four long drawers and a pull-out writing slab lined with green baize. On molded base and shaped bracket feet. Original brass swing handles and pierced key escutcheons.

Height, 7 feet 7 inches; length, 3 feet 6 inches; depth, 1 foot 8 inches.

(*Illustrated*) Thos. Hastings

291—Eighteenth Century English Walnut Escritoire Bookcase

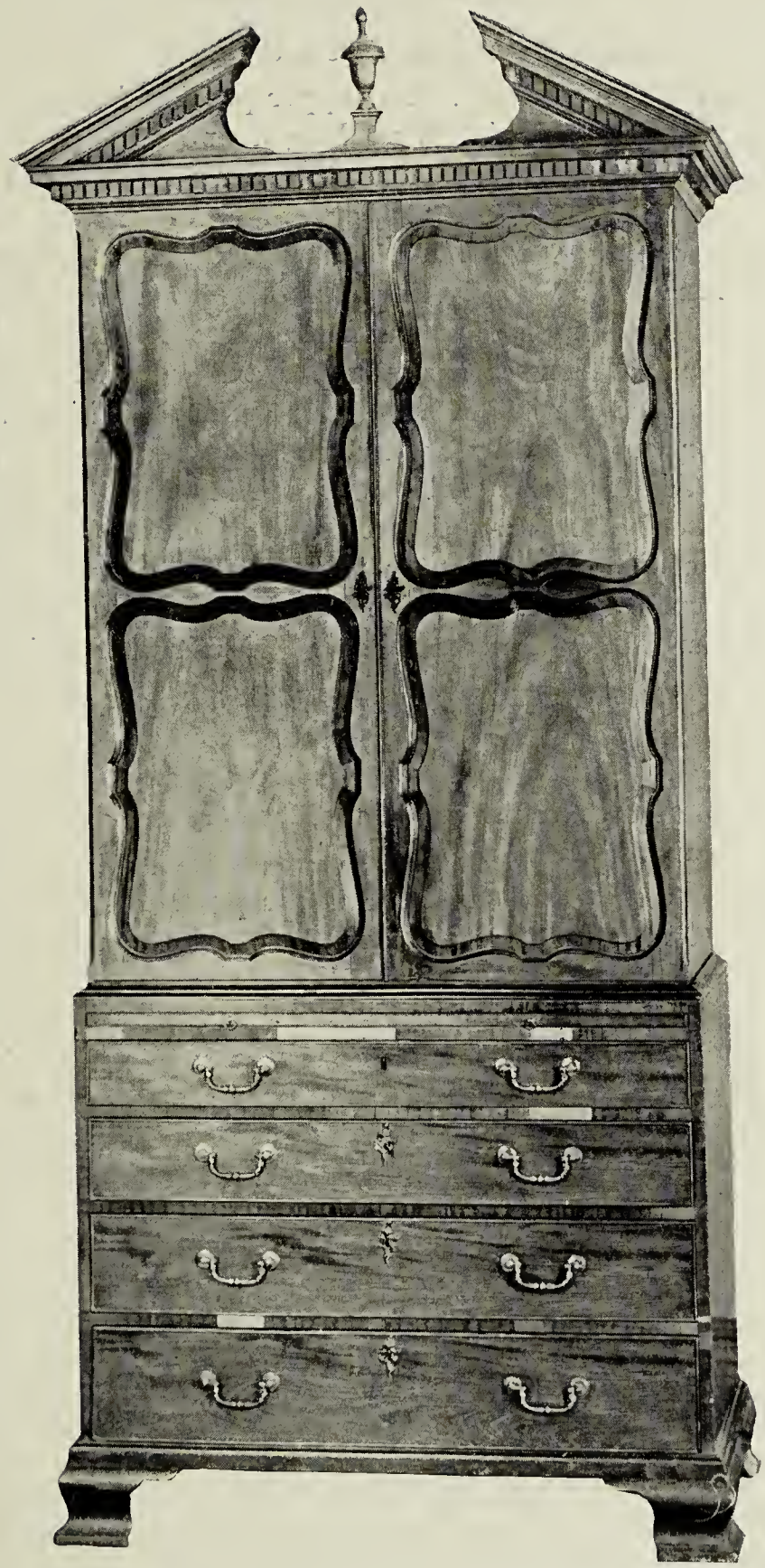
215.00 In two portions. The upper portion rectangular-shaped, with two hinged doors paneled with double mirrors and flanked by fluted Ionic pilasters with carved voluted capitals. Above is a carved broken pediment with a central fluted and molded pedestal. The interior is fitted with pigeon-holes, drawers and a stationery compartment, the drawer fronts enriched with bands of herring-bone inlay. The lower portion is fitted with four long drawers and two small drawers and with a fall-front desk fitted with pigeon-holes, drawers and a center compartment flanked by fluted pilasters. Fronts of drawers enriched with bands of herring-bone inlay. On shaped bracket feet. Original swinging bail handles with pierced and shaped back plates and shaped lock escutcheons of brass.

Height, 7 feet 6 inches; width, 3 feet 4 inches; depth, 2 feet 1 inch.

292—Eighteenth Century English Escritoire Mahogany Bookcase of the Chippendale Period Otto Bernet Agent

120.00 Rectangular shape, in two portions. The upper portion, which has two hinged doors paneled with shaped mirrors surrounded by a molding carved in a rosetted pattern, is surmounted by a carved and dentilled cornice. The lower portion is divided into four long drawers and a desk having hinged drop front, the interior of which is fitted with six drawers, eight pigeon-holes and a central compartment with hinged door flanked by Ionic columns. On molded base and bracket feet. Contemporary swinging bail handles and shaped and pierced keyhole escutcheons of brass.

Height, 7 feet; width, 3 feet 7 inches; depth, 1 foot 11 inches.



No. 290—EIGHTEENTH CENTURY CABINET AND CHEST OF DRAWERS

Baron J. de Vaux

293—Seventeenth Century Flemish Cabinet

80 ⁰⁰

Formed in two portions. The upper portion formed as an overhanging cupboard with three hinged and paneled doors, separated by four tapering pilasters with carved shafts and acanthus-leaf capitals, and surmounted by a frieze of acanthus-leaf scrolling carved in high relief and a molded and dentelled cornice, the lower member of which is carved in an egg and dart pattern. Below this overhanging cupboard are three drawers with paneled fronts and a shelf on three shaped and carved brackets. The lower portion consists of a cupboard with three hinged and paneled doors separated by two tapering pilasters with carved shafts and molded capitals and bases and surmounted by a deep frieze with carved acanthus-leaf scrollings, and with chamfered angles formed of pilasters to match those in front, a molded base and square cushion feet. Wooden knobs to doors and drawers and shaped metal keyhole escutcheons. Of soft wood painted.

Height, 7 feet 5 inches; length, 6 feet 6 inches; depth, 1 foot 8 inches.

Mrs E. M. Smith

294—Eighteenth Century English Mahogany Double Chest of Drawers of the Chippendale Period

240 ⁰⁰

Formed in two portions. The upper portion divided into three long and two short drawers, surmounted by a molded frieze and molded and dentilled cornice. The angles are chamfered and inlaid with ebony and satinwood and colored woods in a design of circular medallions and herring-bone pattern borders. The lower portion is divided into three long drawers with molded base and shaped bracket feet. Original brass swinging bale handles and pierced rosette back plates, and inlaid ivory key escutcheons.

295—Eighteenth Century Venetian Carved, Painted and Gilt Wood Mirror Frame

Mr Vanderpool

100 ⁰⁰

Molded arched cornice, carved with Satyr-mask scrollings and acanthus leaves and with two finials at the side formed as rococo vases of flowers. Side supports of rococo scrollings and reversed C-curves enriched with carved acanthus-leaf scrollings, on boldly voluted bases carved with festoons of flowers and acanthus leaves. Painted in light green heightened with gold.

Height, 6 feet 5 inches; width, 7 feet 2 inches.

296—Eighteenth Century French Painted Bed of the Louis Seize Period

Mrs. S. Untermyer

140 "

Head and foot boards with fluted and astragalled side supports, with rosetted dies and carved pineapple finials. Fluted, shaped and molded top rails, turned tapering fluted legs, and molded side rails. Painted in cream color. The head and foot boards are upholstered in eighteenth century rose-colored chintz in a pattern of classic figure subjects, foliage and buildings.

Height, 4 feet; length, 6 feet; width, 3 feet 8 inches.

Mrs. Keene Taylor

297—Seventeenth Century English Oak Side Table

140 "

Rectangular top, with molded and gadrooned edge, and apron carved in an elaborate design of Amorini, hunting dogs, animals, and scrolled foliage. Turned columnar legs decorated with sunken carving in a strapwork design, on bases carved with gadroons and acanthus-leaf scrollings.

Height, 3 feet 2 inches; length, 8 feet; width, 1 foot 3 inches.

Lent by

298—Early Eighteenth Century English Walnut Child's Bed

100 "

Head and foot boards with shaped tops and aprons, apron-shaped side rails, plain cabriole legs and carved feet. Veneered with burr walnut. Fitted with a spring and mattress and with a contemporary linen coverlet elaborately embroidered in open-work of a conventional floral design and with deep bordering of fringe.

Height, 2 feet 8 inches; length, 3 feet; width, 5 feet 9 inches.

299—Eighteenth Century English Mahogany Four-post Bed of the Sheraton Period

Mrs. L. S. Morris

210 "

Mahogany posts, with tapering, fluted shafts carved in a design of ears of wheat and pointed leaves, acanthus-leaf capitals and molded feet upon square chamfered pedestals carved with oval medallions and husk-pattern pendants. The tester, with a deep frieze and shallow molded cornice, is painted, on a cream-colored ground, with a meander border of roses and leaves, the cornice on a green ground with a white dotted pattern.

Height, 7 feet; length, 6 feet 6 inches; width, 7 feet.

300—Eighteenth Century English Painted Four-post Bed

Columnar posts of tapering form on square chamfered pedestals. Shaped and scalloped tester cornice. The posts painted on a white ground with entwining branches of oak leaves and acorns and of pointed leaves and berries in green, red and brown. The tester is painted with festoons of draperies and floral festoons tied with knots of ribbons. Green hangings, with fringe.

Height, 8 *feet; length,* 5 *feet* 6 *inches; width,* 6 *feet* 6 *inches.*

(*Illustrated*)

301—Eighteenth Century Italian Carved, Painted and Gilt Low-post Bed, known as the "Lady Hamilton Bed"

Four tapering turned and fluted low posts with pear-shaped carved acanthus-leaf finials and carved pointed-leaf bases. The shaped headboard is in the form of a classic entablature with a broad carved and molded border of twisted cable pattern enclosing a large oval panel framed with a carved and molded border of a husk pattern. The straight foot rail is carved in a twisted cable pattern and has at the center a pointed leaf rosette. The straight molded side rails are carved in a twisted cable pattern. The bed stands on four turned fluted legs with spreading carved bases and ball feet, and is painted in dark red relieved with gilt molding and flutings. Original gilding.

Height, 3 *feet* 3 *inches; width,* 5 *feet; depth,* 6 *feet.*

Note: This bed was made in Naples about the year 1790 for Lady Hamilton, wife of Sir William Hamilton, then English Envoy to the Kingdom of Naples. She is famous as having later become the *chère amie* of Lord Nelson.

302—Early Nineteenth Century French Bed

Head and foot boards plainly paneled, the two front posts fashioned as tapering Terms of the Empire style, terminating in carved female heads and resting upon blocked feet. The two back parts are square, with molded caps. One side is paneled, the other is plain. Painted dark gray and black.

Height, 3 *feet* 10½ *inches; length,* 6 *feet; width,* 4 *feet* 2 *inches.*

No. 300—EIGHTEENTH CENTURY ENGLISH PAINTED FOUR-POST BED

303—Seventeenth Century English Oak Day Bed

Rectangular shape. The back has spirally turned side supports, with square dies carved with acanthus-leaf rosettes, and terminating in carved pointed-leaf finials. The top rail is pierced and carved in a design of Amorini in the center, supported by acanthus leaves terminating in floral rosettes, carved and pierced acanthus-leaf stiles, while the voluted lower rail is pierced and carved in a design of acanthus-leaf scrollings and volutes. The inner panel is of interwoven canework. The seat is of interwoven canework bordered in oak carved in an acanthus-leaf design and is supported on six turned legs of baluster shape with die and blocks carved with acanthus-leaf rosettes, the two end ones finished with turned finials. The side head and foot rails carved with volutes and acanthus leaves with Amorini in the centers and floral rosettes at the ends. The seat has a loose cushion upholstered in contemporary needlework.

Length, 6 feet; width, 2 feet.

THIRD AFTERNOON'S SALE

WEDNESDAY, MARCH 22, 1916

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

304—SEVENTEENTH CENTURY ENGLISH STUART EMBROIDERED ORNAMENT

Mrs. C. Carlton

120 00

Shaped as a vase on square base with scrolled wing handles ending in human heads. Fashioned in "stump work" and embroidered, on a silk ground, with enrichments of seed pearls, gilt spangles and beads.

Height, 9 inches.

Mrs. Silsberger

305—PAIR OF SEVENTEENTH CENTURY ENGLISH EMBROIDERY PANELS

20 00

Embroidered in colored silks on a white silk ground. One with conventional tree trunk, birds and animals. The other with a vase of conventional flowers. Both with initials R. L. In molded wood frames.

Height, 8 inches; length, 10 inches

Mrs. Payne

306—SEVENTEENTH CENTURY EMBROIDERED STUART PANEL

25 00

Embroidered in crewel wools on a white background with a subject of two figures before an arbor. Background of tree and house, a stream of water and reclining lambs. In old molded frame.

Height, 8 inches; length, 10 inches

Mrs. Payne

307—SEVENTEENTH CENTURY ENGLISH STUART NEEDLEWORK PICTURE

120 00

Embroidered in a very fine long stitch with colored silks in a subject of two seated figures, sheep, a bird, a rabbit and conventional floral sprays. In old carved wood painted and gilt frames.

Height, 6 inches; width, 7 inches.

308—Seventeenth Century English Needlework Lace Panel

Figure of a huntsman on horseback with spear and with birds and a stag in the background. Embroidered in lace stitch on a coarse linen ground. In old molded pearwood frame.

Height, 10½ *inches; width,* 14½ *inches.*

309—Seventeenth Century English Needlework Panel

Subject of King Charles seated on his throne and extending his hand to an English Bishop who kneels in front of him. On the left side is the standing figure of a courtier, while above is a canopy with festooned drapery secured by rosettes. In old molded wood frame.

Height, 9¾ *inches; length,* 13 *inches.*

310—Seventeenth Century English Stuart Needlework Panel

Embroidered in fine colored silks and gold and silver braids, on a white satin background, with detached subjects of birds, animals, buildings, children, angels, Hercules and the Nemean Lion and King David and Bathsheba. In the upper corner are conventional representations of the sun, moon and stars. In carved wood frame.

Height, 8½ *inches; length,* 12½ *inches.*

311—Eighteenth Century English Silk Embroidered Panel

Embroidered in colored silks on a cream-colored silk ground with subjects of long-tailed and exotic birds, branches of trees and floral sprays. In painted and gilt frames.

Height, 12½ *inches; length,* 17 *inches.*

312—Eighteenth Century French Embroidered Coat

Characteristic ceremonial coat of the Louis Seize period. Of puce-colored satin heavily embroidered in colored silks set with white and colored paste stones, in a design of flowers and leaves, on the collar, front borders and deep pocket flaps. Lined with white silk.

313—Seventeenth Century English Stuart Picture

Embroidered in colored silks on a light silk background with a subject of a gentleman in seventeenth century costume seated at a table under a canopy. In the distance a servant is carrying a basket of fruit. In old molded painted and gilt frame.

Height, 11 *inches; length,* 11 *inches.*

314—Set of Four Stuart Stump and Needlework Pictures

Representing four biblical scenes. The Sacrifice of Isaac by Abraham, Samson and Delilah, Jacob's Dream and the Annunciation. Embroidered in high relief on pale blue silk with "stump work" figures in realistic seventeenth century costumes and with landscape backgrounds worked in colored silks and crewels. In old painted and gilt frames.

Height, 11½ *inches; width,* 13 *inches.*

From the G. Duff (Edinburgh) Collection.

315—Seventeenth Century English Petit-point Panel

In low-toned and faded colors. The subject represents King Ahasuerus seated on a throne with the kneeling figure of Esther in front of him. In the background a building and a high gallows from which is seen depending a part of Haman's figure. In old molded pearwood frame. *Height,* 11 *inches; width,* 13½ *inches.*

316—Set of Four English Seventeenth Century Petit-point Panels

Embroidered in subjects of the Four Seasons which are symbolized as two female and two male figures embroidered in a very fine long stitch in light-colored silks. They are seated in landscapes with buildings, foliage and streams of water and with figures of hunters and peasants embroidered in very low tones of greens, blues, reds and yellows. In contemporary carved wood and painted frames.

Height, 11 *inches; width,* 12½ *inches.*

317—Eighteenth Century English Needlework Picture

Oval panel embroidered in colored silks on a white satin ground with a subject of Hector taking leave of Andromache, standing on the steps of a classic monument. In old gilt wood frame.

Height, 17 *inches; length,* 14 *inches.*

318—Sixteenth Century Italian Embroidered Strip

Embroidered with figures in round arched niches supported by twisted columns. At the sides are broad galloon borders embroidered in gold thread. Mounted with old crimson Italian velvet. *Length, 2 feet* 6½ *inches.*

319—Pair of Eighteenth Century French Gobelins Tapestry Pictures

440.00 Copies in tapestry of pictures by Godfried Schalcken (1643-1706). The subjects represent, in the one case, a woman, her head enveloped in a white kerchief, pouring oil into a hand lamp, in the other a boy in red jerkin lighting a candlestick from a glowing tinder. On brown backgrounds. In molded gilt frames. *Height,* 13½ *inches; length,* 11 *inches.*

Note: Schalcken, a pupil of Gerard Dou, was chiefly distinguished for his pictures of candle-lighted figure subjects.

(*Illustrated*)

320—Sixteenth Century Italian Embroidered Strip

70.00 Divided in three panels embroidered in colored silks with figures of saints in architectural niches, supported on either side by twisted columns with spandrils filled with scrollings. The panels are enclosed by a broad galloon bordering embroidered in gold thread. *Length, 8 feet 7 inches.*

321—Seventeenth Century Italian Brocatelle Panel

70.00 Woven in velvet on a gold and yellow silk ground with a "repeat" pattern of foliage, heart-shaped scrollings enclosing floriated centers. Trimmed with contemporary red and yellow knotted fringe. *Height, 7 feet 8 inches; length, 4 feet 5 inches.*

322—Seventeenth Century Spanish Carpet

125.00 Tapestry woven, the center occupied with a design of conventionally arranged vertical branches of vine leaves and bunches of grapes in buffs and blues on a dark ground. The border consists of a broad band of black with a serrated edge on a buff ground enclosing a zigzag pattern of conventionalized oak leaves and acorns. *Length, 7 feet 6 inches; width, 4 feet 10 inches.*

323—Two Sixteenth Century German Stained and Painted Glass Panels

110.00 One square shape, with a figure of Saint Veronica holding a napkin on which appears the head of Our Saviour. The other of upright oblong shape with the kneeling figure of a saint and a background of Gothic arched niches. Both have been releaded and one is mounted with a border of tinted glass of later date. In oak frames. *Height, 17 inches; length, 14 inches.*

No. 319—PAIR OF EIGHTEENTH CENTURY FRENCH GOBELINS TAPESTRY PICTURES

Max Williams

324—Eighteenth Century English Ship Model

140 ~ Model of a man-of-war's barge with planking represented by scribed lines, occupied by figures of a man-of-war's sailors rowing and a double file of English grenadiers in high bearskin caps. In contemporary molded mahogany glazed case, on shaped bracket feet. *Height,* 15 *inches; length,* 22 *inches.*

Mrs. P. Kinney

325—Eighteenth Century English Ship Model

110 ~ Square-rigged three masted barque, completely rigged. Carved out of cedar, left in its natural state.

Height, 1 *feet* 3 *inches; length,* 2 *feet* 8 *inches.*

Mrs. J. F. Carlisle

326—Eighteenth Century English Ship Model

105 ~ Model of a square-rigged three-masted man-of-war brig with carved figurehead at the bow, and mounted with guns. Hull painted black, with the name "H.M.S. Ganges." On wooden stand. *Height,* 2 *feet* 6 *inches; length,* 3 *feet* 4 *inches.*

327—Eighteenth Century English Ship Model of a 100-gun Man-of-war

Max Williams

370 ~ Square-rigged with three masts and bowsprit, carved figurehead and figures of sailors and marines in eighteenth century English uniforms. At the stern flies the white ensign of the Royal Navy. The hull is painted white, with black and red bulwarks. In a contemporary glass case, with molded and gilt frame. *Height,* 19 *inches; length,* 24½ *inches.*

L. L. Marioni

328—Early Nineteenth Century French Ship Model

140 ~ Three-masted square-rigged sailing ship, completely rigged as an "auxiliary-steam," having a small screw at the stern and one funnel aft of the foremast. Five lifeboats are hung on davits. The hull is painted in black and red. On wooden stand.

Height, 20 *inches; length,* 22½ *inches.*

Miss R. H. Lorenzagn.

329—Eighteenth Century French Ship Model

155 ~ Square-rigged three-masted brig, fully rigged, with an accommodation ladder and an anchor over the side. The hull is gilt, the bulwarks painted black, with a pierced and shaped metal figurehead and out-boards carved and painted with the name "Elisabet." On wooden stand. *Height,* 22 *inches; length,* 32 *inches.*

330—Eighteenth Century Dutch Barometer and Thermometer

In long upright case of walnut, with chamfered angles, molded cornice and carved dolphin, scroll and shell pediment, on a molded base with two turned pendants. Silvered, molded, shaped and pierced plates engraved with the temperature and weather indications in Dutch. Signed: C. Ruspinus, Amsterdam.

Height, 45 inches.

331—Eighteenth Century Marine Barometer and Thermometer

In plain mahogany case, the upper portion formed as a recess with hinged door, inside of which are barometer and thermometer with silvered plates and engraved weather indications and degrees of temperature. The silvered plate is engraved "Cox, Plym: Dock." Makers, James Cox and Son of Plymouth, England. Britten, page 643.

Length, 3 feet 2 inches.

ENGLISH AND FRENCH WAX MEDALLIONS

332—Eighteenth Century French Wax Medallion

Oval shape, modeled in white wax. Modeled in the style of Augustin Caillot (1667-1722) and in alto-rilievo, with figures of Cupid and Psyche embracing. The pair are represented as very charmingly posed and modeled nude children. In molded walnut frame.

Height of wax, 3½ inches; width, 2 inches.

(*Illustrated*)

333—Eighteenth Century English Wax Medallion

Circular shape. Modeled in white wax and in low relief, with a symbolic representation of Egypt shown as the standing figure of a young woman with elephant head and trunk headdress writing with a stylus upon a strip of papyrus. On one side is an Egyptian stele, on the other a sunflower blossom. In molded wood frame.

Diameter, 4½ inches.

(*Illustrated*)

334—Early Nineteenth Century English Wax Portrait Medallion

55-" Circular shape modeled in discolored white wax. Bust portrait, with face in profile, of a lady in early nineteenth century costume. The head, with closely curling hair, bound by a double ribbon. In molded walnut frame.

Diameter, 4½ inches.

(*Illustrated*)

335—Eighteenth Century English Wax Portrait Medalion of the Louis Seize Period

185-" Oval shape. Modeled in pinkish wax with a half-length portrait, the face in profile, of a lady of the French Court in mid-eighteenth century costume with pointed stomacher and flowing draperies. Inscribed on the back with the artist's name: "Mons. Morice, January, 1753." In ebonized molded frame.

Height, 8 inches; width, 7 inches.

(*Illustrated*)

336—Pair of Early Nineteenth Century English Wax Statuettes

820" Two full-length figures representing "Reading" and "Writing," modeled after two famous bronzes by Falconet. "Reading" is shown as a young girl seated and poring over an open book on her lap; "Writing," as a boy writing on a tablet held in his lap. Both inscribed: "Published by J. L. Bemi, London. February 10, 1832." On black wood bases, with glass shades.

Height, 5½ inches.

Note: Signor Bemi was one of the many Italian artists of talent who flocked to London early in the last century.

337—Early Nineteenth Century English Wax Portrait Medallion

70-" Oval shape. Modeled in white wax with the bust-length portrait of a lady in Empire high-waisted costume, her hair dressed in a "Psyche knot," and wearing earrings, leaning backwards in a chair whose voluted back rail appears. In square black frame.

Height, 5 inches; width, 4 inches.

No. 332

No. 334
No. 335

No. 333

338—Pair of Seventeenth Century Florentine Colored Wax Medallions

Oval shape. Modeled in alto-rilievo in wax naturalistically colored and representing two portraits after paintings by Agnolo Bronzino (1502-72), one, in three-quarter face, of Bronzino's pupil, Cristofano Allori (1577-1621); the other, in profile, of a lady of the Medici family in sixteenth century Florentine costume, with high ruff and slashed sleeves, and wearing a jeweled necklace. Both portraits are realistically colored. In molded gilt frames. *Heights, 5¼ inches; widths, 4 inches.*

(*Illustrated*)

339—Late Eighteenth Century English Wax Tablet

Oblong shape. Modeled in white wax and in alto-rilievo, with a sunken paneled subject, treated in the neo-classic manner; of the "Rape by the Romans of the Sabine Women." In the foreground two partially draped women are seen struggling in the embraces of Roman soldiers. Carved, reeded and gilt frame.

Height, 5 inches; width, 7½ inches.

(*Illustrated*)

340—Eighteenth Century Italian Wax Tablet

Oblong shape. In pink wax, representing the "Death of Adonis" who, having received a mortal wound from a wild boar, falls to the ground supported by his hunting companions. On the spectator's left is seen Venus, swooning at the sight of her lovers' death. In the background is a Campanile, and in the foreground a tree behind which is seen the head of a wild boar. In molded walnut frame. *Height, 4½ inches; length, 7 inches.*

(*Illustrated*)

341—Eighteenth Century French Wax Figure

Oblong shape. Modeled, in white wax, with the figure of a nude boy lying asleep on a couch. Executed in the round. The natural pose and graceful modeling suggest the work of an artist of merit. *Length, 6 inches; width, 3½ inches.*

342—Pair of Eighteenth Century English Wax Portrait Medallions

Oval shape. Modeled in white and red wax. Bust portrait in profile, one, in white wax, of an officer with bag wig in a French general's uniform, the other in red wax of an older man in tie-wig in an English general's uniform. In old carved and gilt wood frames. *Height, 4¼ inches; width, 3¼ inches.*

No. 338

No. 340
No. 339

No. 338

343—Early Nineteenth Century English Wax Medallion

Circular shape. Modeled in white wax. Subject, portion of Sir Thomas Lawrence's famous picture of the Calmady children popularly known as "Nature." In square gilt frame.

Diameter, 7 inches.

344—Early Nineteenth Century English Wax Tablets

Oblong shape. Modeled in white wax. Subject, Hercules presenting his wife Megara to Jupiter. Hercules, nude and without the familiar lion's skin, carries his club and the bow he received from Apollo. In the background stands Minerva with spear and shield. Black wood and gilt frame.

Height, 5 inches; width, 7½ inches.

345—Early Nineteenth Century English Colored Wax Tablet

Oblong shape. Modeled in wax, realistically colored, subject of "Hagar in the Wilderness," in Oriental costume and seated under a palm tree and supporting in her lap her infant son, Ishmael, who has fainted from hunger. In old black wood frame.

Height, 8 inches; width, 6 inches.

346—Seventeenth Century Oblong Spanish Wax Picture

Figure of Saint Anne, seated with the youthful Virgin at her side. The faces are modeled in colored wax and the garments are of rich materials embroidered in gold and bordered with ermine. Painted background. In old carved wood and gilt frame.

Height, 11 inches; width, 7½ inches.

347—Set of Four Eighteenth Century Savoyard Wax Pictures

Rectangular shape. Subjects representing the "Four Seasons," fashioned in wax, wood, metals and textiles and shown as outdoor scenes typifying the four seasons of the year.

Spring is shown as a scene outside a country house, the master with a spade in his hand, and his wife seated, listening to an orchestra of Amorini playing various instruments. An inscription on the house: "Nescitis qua hora fur veniet 1751."

Summer, as a lady seated in the fields while her servants and a band of Amorini are harvesting.

Autumn, as a lady, and her husband, who carries a fowling-piece, listening to an orchestra of Amorini.

Winter, as a lady, carrying a muff, approaching, with her husband, a house inside of which Amorini are warming themselves at a fire.

All the pictures have painted backgrounds. In molded ebonized wood frames with broken angles, and glazed.

Heights, 17½ inches; widths, 21½ inches.

348—Set of Five Eighteenth Century English Wax Medallions

Oval shape. Modeled in white wax and in alto-rilievo, with subjects in the style of the sixteenth century Italian Renaissance. The subjects are as follows: (1) "The War between Jupiter and the Titans," the God in Olympus surrounded by the Pagan Deities hurling thunderbolts at the Titans on earth; (2) "The Feast of the Gods"—the Gods and Goddesses of classic mythology seated feasting at a round table with Hebe and Apollo in the foreground; (3) "The Nuptials of Perseus and Andromeda"—the Hero in the foreground displaying the Medusa's Head to Cepheus and his companions, who are turned into stone on the spot; (4) "The Wild Boar Hunt"—a band of hunters, some on horseback and some on foot, armed with spears, bows and arrows, pursuing and killing a wild boar; (5) "The Gods Taking Part in the Trojan War"—the gods from Olympus shooting at the mortals on the Plain of Troy. (After a picture by Poussin.) Molded black wood frames.

Heights, 5½ inches; widths, 9½ inches.

Note: This set of medallions possesses extreme interest owing to the possibility that they include the hitherto unidentified originals of the famous set of four, "Jupiter and the Titans," the "Feast of the Gods," the "Nuptials of Perseus and Andromeda," "Wild Boar Hunt," which were among Josiah Wedgwood's earliest productions in black basaltes. It is certain that they resemble these in every detail.

Herbert du Pray

349—Eighteenth Century Italian Wax Statuette

Modeled in terra-cotta wax in a subject of two nude boys with closely curling hair and smiling faces standing erect, their right 300 arms around each other's bodies and their left arms raised in the air. On oval wax base on an oval black wood stand, and in a glazed case.

Height, 1 *foot* 8 *inches.*

N. S. Walter

350—Seventeenth Century Italian Wax Medallion

Of white wax modeled with the figure of a Pope seated in a 40 chair with background of drapery. In front of him are a book and inkstand, and his right hand is raised in an attitude of Apostolic blessing. In black molded wooden frame with sunken gilt mount.

Height, 16½ *inches; width*, 15 *inches.*

351—Sixteenth Century French Wood Carving

Standing figure of the Madonna, crowned and with flowing hair. She is robed in a flowing dress and mantle, and carries on her right arm the Infant Christ. Painted in natural colors, with red garment and blue mantle. On paint-

Height, 1 *foot* 1 *inch.*

No. 351

352—Eighteenth Century Italian Card Counter Box

Rectangular form with bowed hinged top. Decorated in raised and gold lacquer with Chinoiseries on a black ground. Interior fitted with four boxes with lids decorated with raised gold lacquering, containing engraved mother-of-pearl counters. Interiors of lid and boxes lacquered in powdered gold.

Height, 2½ *inches; length,* 8 *inches.*

353—Seventeenth Century English Oak Backgammon Box

In two hinged portions. Interior with molded and carved border, the points inlaid with pearwood and bog oak; the exterior, with beveled panel inscribed:

"You gamstars all that have
A minde to play cum shew your
Cuning hear you go away.
Lift me opne and yor gamin begin
Bnt do not think that boath of you must win. 1676."

Length, 1 *foot* 8 *inches; width,* 1 *foot.*

354—Fragment of Sixteenth Century French Wood Carving

Adapted as hanging wall bracket. Figure of a kneeling angel holding a cross. Traces of polychromatic decoration.

Height, 13 *inches; length,* 9 *inches.*

355—Sixteenth Century French Walnut Carving

Portion of a frieze. Carved with a subject of "The Return of St. Louis from his first Crusade." In the center is a figure of the Royal Saint on horseback with mounted Knights behind him and on one side, one of them carrying on his saddle-tree a seated monkey. On the other side are ladies of the Court in flowing robes and a page. *Height, 17 inches; length, 17 inches.*

356—Eighteenth Century Italian Walnut Stool

Oblong shape, on four scrolled and voluted legs, the volutes enriched with acanthus-leaf carvings with similar carving at the bases, square pedestal feet and scrolled, carved and voluted side rails and stretcher. The top is upholstered in contemporary needlework in a design of carnations, scrollings and pointed leaves in greens, blues and buffs on a black ground.

Height, 1 foot 6 inches; length, 2 feet 8 inches; width, 1 foot 3½ inches.

357—Seventeenth Century English Coffer-box

Rectangular shape, with hinged lid. The front is decorated with a band of sunken carving of strapwork design, with the initials N. K. and the date 1613. Plain wrought-iron lock plate and strap hinges.

Height, 12 feet ½ inch; length, 26 inches; width, 10 inches.

358—Two Sixteenth Century Flemish Carved Oak and Walnut Panels

Portions of Reredos. One represents the Virgin kneeling in adoration, flanked by St. Joseph on one side, and by cattle and two sheep; above is a thatched roof. The other represents the Resurrection, the Saviour rising from the Tomb with outstretched hands, one in the action of benediction, while below Him are somnolent Roman warriors.

Height, 2 feet 4 inches; width, 1 foot 7 inches.

(*Illustrated*)

359—Early American Painted Panel

Oval shape, painted with a coat-of-arms of the City of New York, supported by figures of Justice and Liberty; in the background an eagle is perched upon a globe; below is the motto "Excelsior" enclosed by a border of scrollings and reversed C-curves. Painted in oil on a wooden panel.

Height, 25 inches; length, 17 inches.

No. 358—TWO SIXTEENTH CENTURY FLEMISH CARVED OAK AND WALNUT PANELS

360—Fifteenth Century Spanish Painted Panel

Square panel, with carved gilt border of Gothic design having twisted-rope pilasters on molded bases and a frieze of Gothic tracery. The panel represents subjects of a haloed female Saint relating to a King the story of the Judgment of Solomon, which is visualized in the background. The figures stand in a Gothic arched interior. The Saint's halo and border of her robe and the King's sword are of raised and gilt gesso. Painted in oils on two joined wooden panels.

Height, 27 inches; width, 29 inches.

361—Eighteenth Century English Walnut Toilet Glass

Rectagular stand, with shaped front fitted with three drawers, on molded bracket feet. Shaped mirror, surrounded by carved and gilt molding. Tapering rectangular supports with cylindrical brass finials.

Height, 2 feet 3 inches; width, 1 foot 8½ inches.

362—Fifteenth Century Italian Walnut Chair

Escutcheon-shaped back, with voluted sides carved with a conventional vase of flowers, acanthus-leaf scrollings and the initials C. T. Square wooden seat with shaped projecting back, supported on three octagonal spreading legs tenoned into the seat and with straight square front rail.

363—Seventeenth Century English Armchair of the William and Mary Period

Shaped oblong back, with carved top rail and plain vase-shaped splat, the spaces on either side being filled with interwoven cane-work. Curved, molded and voluted arms of later date with turned baluster supports. Cabriole legs, spoon feet, curved side rails and stretcher and upholstered seat. Painted black.

364—Eighteenth Century Portuguese Ironwood Bench

Rectangular shape, carved, in the Chippendale manner, with acanthus-leaf scrollings and with a border of Chinese fret design. Shaped apron, cabriole legs carved at the knees with acanthus leaves, and voluted feet. Top upholstered in silk brocade secured by brass-headed nails.

Height, 1 foot 6 inches; length, 4 feet 11 inches.

Wm. Maxwell

365—Early Eighteenth Century English Walnut Armchair

High shaped back with shaped top, straight baluster arms on curved supports, slightly outcurved seat front with shaped apron, cabriole legs with shaped brackets and spoon feet. The seat, back and arms are upholstered in contemporary "Turkey work" material secured with brass-headed nails.

250 =

366—Eighteenth Century English Mahogany Armchair of the Chippendale Period Miss R. H. Lorenz Agent

675.00 Square back, straight arms with curved supports carved in a design of acanthus-leaf scrollings. Cabriole legs with acanthus leaf carving at the knees, acanthus-leaf brackets and claw and ball feet. Seat, back and arms upholstered in old needlework embroidery secured by brass-headed nails.

Alto Bernet Agent

367—Seventeenth Century Italian Walnut Armchair

220.00 Square back, with curved voluted arms carved with acanthus leaves, on turned baluster supports. Turned baluster-shaped front legs with carved paw feet, turned side rails, stretcher and front rail with rococo shell carved in the center. Seat and back upholstered in old tapestry, the back with a design of a vase of flowers on a dark ground, the seat with a shaped cartouche occupied by a tree and landscape and surrounded by conventional scrollings.

Mrs. L. S. Morris

368—Seventeenth Century English Oak Wainscot Armchair

95.00 Square back, with shaped top rail carved as two serpents, and two molded panels, one enriched in sunken carving with strapwork interlacements and the date 1689; the other raised and beveled. Curved arms with carved ends, on turned columnar supports, turned legs, rectangular front and side rails, and wooden seat.

Grisberg & Levy

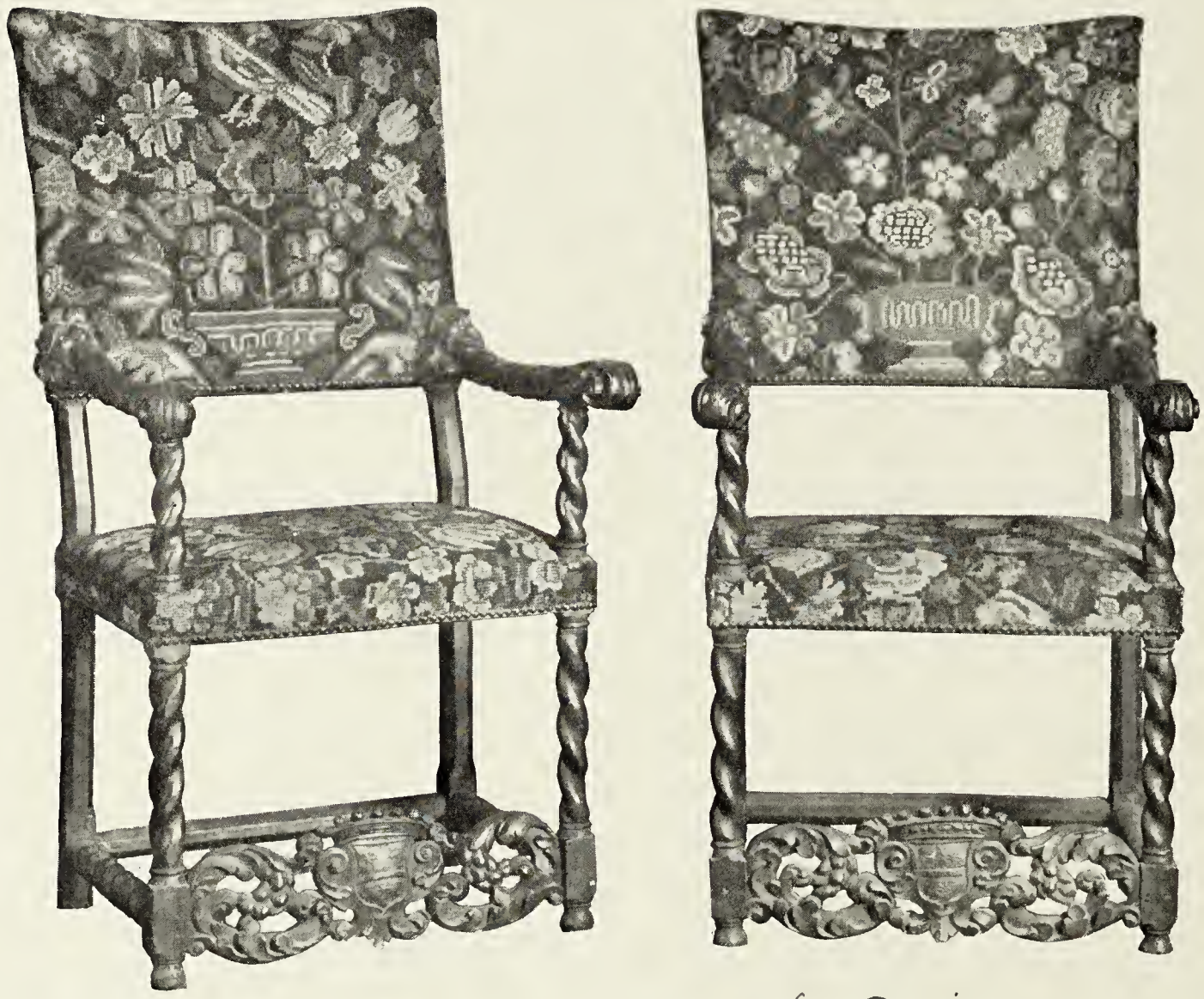
369—Seventeenth Century English Walnut Chair

52.50 Straight back, with turned columnar side supports, with pierced and carved top rail of scroll design, splat of shaped molded panel form enclosing an upholstered panel. Spade-shaped seat and shaped, scrolled legs with voluted feet. Front rail carved and pierced in a design of voluted scrollings and acanthus leaves, turned side rails and square stretcher. The seat and back panel are upholstered in Persian needlework in a diagonally striped design of conventional floral sprays.

Louise J. P. Lee

370—Seventeenth Century English Walnut Chair

45.00 Tall back, with turned baluster-shaped side supports with square oblong dies enriched with sunken carvings, baluster-shaped splat, straight seat front, turned baluster-shaped legs, shaped front rail pierced and carved in a design of a Royal Crown flanked by voluted scrolls and square side and back rails. The seat and splat are upholstered in old Persian needlework in a diagonally striped floral design.



371—Pair of Seventeenth Century Italian Walnut Armchairs

Square backs, with slightly curved and spirally turned carved and voluted arms springing from carved masks at the back and supported on spirally turned columns. Spirally turned legs, front rail carved and pierced in a design of armorial bearings, flanked by acanthus-leaf scrollings, turned side rails and square back rail. Seats and backs upholstered in seventeenth century gros-point in a design of a conventional vase of flowers surrounded by detached blossoms, in low-toned colors on a black ground.

372—Eighteenth Century English Armchair of the Chippendale Period

530 ''

Square upholstered back, straight upholstered arms on curved, molded and voluted supports and straight square legs enriched by carving of a twisted ribbon and rosette design. Square side and back rails with stretcher pierced in a design of double flutings and oval medallions. Seat, back and arms upholstered in gros-point in a design of an oval panel occupied by a flowering tree on a dark crimson ground, surrounded by floral and leaf scrollings in dark greens, browns and cream color.

373—Eighteenth Century English Mahogany Armchair, of the Chippendale Period

400 ''

Square back, straight arms on voluted supports carved with rosettes at the volutes and with acanthus leaves and floral sprays in the front, cabriole legs with acanthus-leaf carvings at the knees and carved paw feet. Seat, back and arms upholstered in old gros-point in a design of panels of floral sprays, birds and animals, with shaped borders of floral sprays surrounded by pale green ground enriched with floral sprays.

374—Eighteenth Century English Mahogany Dressing Table

120 ''

Rectangular form, on straight square tapering legs; hinged top. Interior fitted with trays, compartment for toilet necessaries, some with lids, and with rising hinged mirror. Below is a cupboard with tambour front and long drawer. Contemporary swinging round handles, with circular back plates.

Height, 2 feet 10 inches; top, 18 inches square.

375—Early Eighteenth Century English Mahogany Card Table and Desk

180 ''

Semicircular top, with two hinged leaves, plain apron, cabriole legs carved with shells at the knees and plain spoon feet. Hinged tops, lined with green baize and with four oval depressions for counters. The stand has an inner hinged green baize top and is fitted as a writing desk with compartments for inks and pens.

Height, 2 feet 4 inches; length, 2 feet 8 inches; width, 1 foot 3½ inches.

376—Eighteenth Century English Painted Corner Cabinet

Bowed front on square curved legs. Formed as a cupboard with hinged door and drawer beneath. The cupboard door is painted with a vase and festoons of drapery, flanked by leaf medallions within oval wreaths of pointed leaves, and the drawer front is painted with festoons of drapery. Old brass swinging handle and door knob.

Height, 2 feet 10 *inches; length, 2 feet; width,* 1 *foot* 5 *inches.*

377—Pair of Seventeenth Century Italian Carved Wood Torchères

Carved in the form of two boys in classic draperies holding upright two cornucopiæ carved with acanthus leaves which form candle sockets. Traces of polychromatic decoration and gilding. (Portion of one cornucopia missing.)

Height, 2 feet 8 *inches.*

378—Set of Four Seventeenth Century Carved Wood and Gilt Torchères

Carved in the form of hexagonal baluster and vase-shaped columns on spreading hexagonal bases. Bobèches with iron prickets. Original gilding.

Height, 4 *feet* 2 *inches.*

379—Seventeenth Century Dutch Sleigh

Formed as a box with hinged lid and shaped and carved head and foot boards. Decorated with panels painted with views of buildings and with painted borders, escutcheons and volutes.

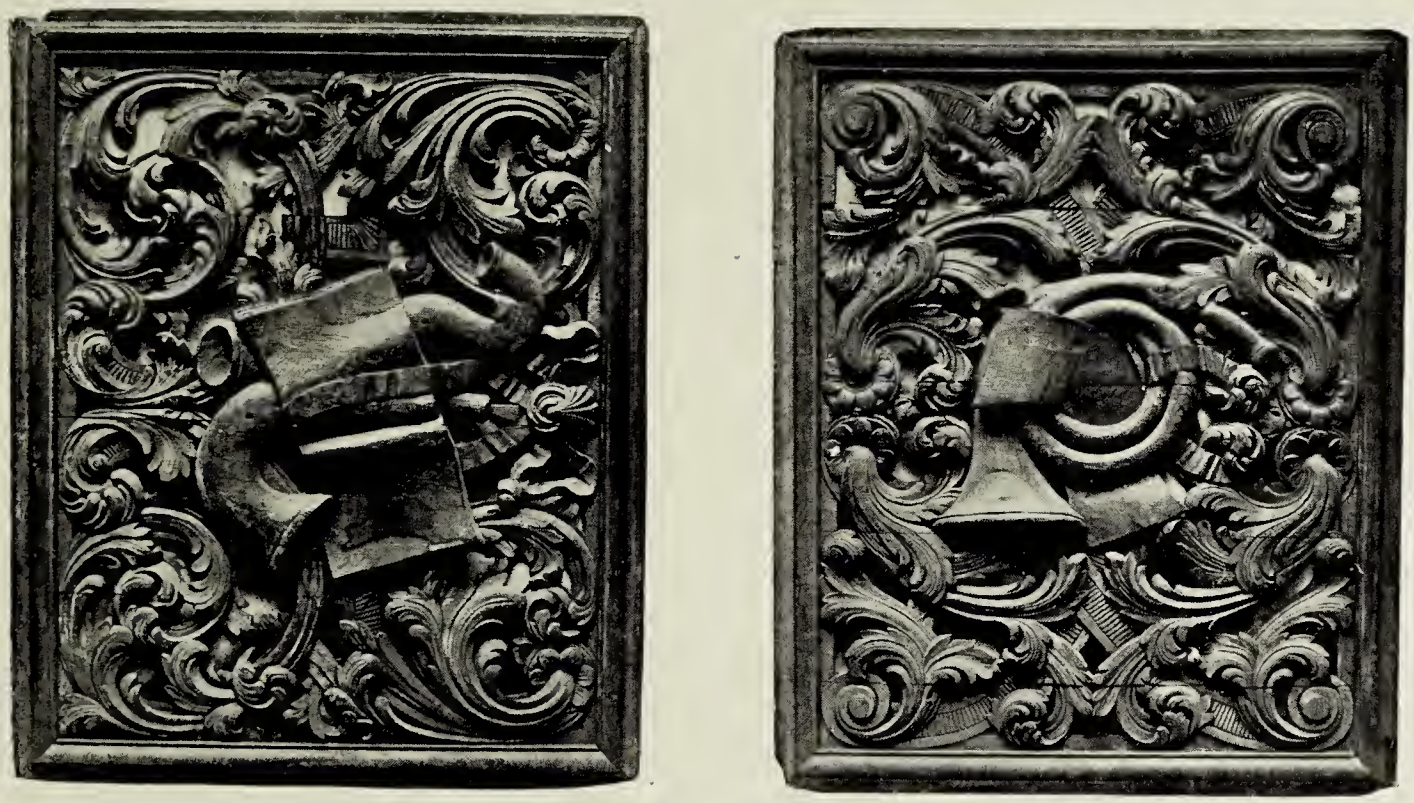
Height, 2 feet 5 inches; length, 3 *feet* 6 *inches.*

380—Set of Six Late Seventeenth Century French Carved Oak Panels

Square-shaped, with boldly molded borders. The interiors are occupied with pierced and carved designs of trophies of musical instruments surrounded by bold acanthus scrollings, voluted strapwork and ribbonings.

Height, 3 *feet* 2 *inches; width,* 3 *feet* 9 *inches.*

(*Illustrated*)



No. 380—SET OF SIX LATE SEVENTEENTH CENTURY FRENCH CARVED OAK PANELS

Leventritt Inc.

381—Seventeenth Century English Oak Gate-legged Table

145 ~ Circular hinged top, the semi-hexagonal apron decorated with bands of sunken carving and fitted with drawer. Turned columnar legs, with hinged gate to match, and rectangular side rails and stretchers.

Height, 2 feet 8½ inches; length, 3 feet 1 inch; width, 3 feet 3 inches.

W. W. Seaman Agent

382—Eighteenth Century English Painted Chest

300 ~ Rectangular-shaped, with hinged lid having a molded edge. The front is divided by plain styles into three beveled panels, and two drawers with molded rims. The entire chest is painted in imitation of dark mahogany, with inlaid bands and lines of satinwood. The top has an oval scroll enclosed medallion painted with a group of peaches, pears and grapes, the panel fronts are painted in subjects of Amorini with sheep, goats and swans, the drawer fronts with swags of flowers and the sides with two panels of landscapes and groups of fruit. On molded base with shaped apron and bracket feet.

Height, 2 feet 4 inches; length, 3 feet 10 inches; depth, 1 foot 10 inches.

L. J. P. Lee

383—Seventeenth Century English Oak Wainscot Armchair

65 ~ Square back, with molded stiles and square molded top rail enriched with applied turned spindles and escalloped cresting. Back panel enriched with raised panel of Saint Andrew Cross design. Curved arms with voluted ends on turned baluster-shaped supports, turned columnar legs, molded seat front with shaped apron, wooden seat, square front rail, molded side and back rails and ball feet.

384—Pair of Early Eighteenth Century French Walnut Armchairs

Alta Berner Agent

900 ~ Square backs, with shaped and scalloped tops, curved arms with voluted and carved ends, on acanthus-leaf carved bracket supports, shaped seat fronts carved with shell and acanthus-leaf scrollings, cabriole legs with acanthus-leaf carving at the knees and voluted feet. Seat, back and arms upholstered with gros and petit point in a design of panels of birds perched upon a tree with animals beneath in petit-point, surrounded by varicolored scrollings and floral sprays on black backgrounds in gros-point.

385—Set of Six Seventeenth Century English Walnut Chairs

720.00

High backs, with molded shaped and scrolled side supports, shaped and molded top rails with a shaped and carved cresting of acanthus-leaf and floral design. The pierced and molded baluster-shaped splats are carved in a design of scrolled acanthus leaves, a vase of flowers and shells, and rests on molded, shaped and curved cross rails. Curved seat fronts with shaped aprons, cabriole legs carved with acanthus leaves at the knees, voluted club feet, arched and molded front rail, shaped side rails and straight back rails. Seats upholstered in old blue damask.

386—Eighteenth Century English Act of Parliament Clock

Projecting circular dial, with molded border, rectangular pendulum case, molded base. Case decorated, on a black ground, with gold lacquerings of Chinoiserie panels of figures and birds, with floral borders of acanthus-leaf scrollings, and with the name "Dwerrihouse, Berkeley Square." White enamel dial, with painted black hour numbers. Iron hands painted in black and white. Maker: John Dwerryhouse, John St., Berkeley Square (1770-1805). Britten's "Old Clocks," page 655.

Height, 3 *feet* 11 *inches.*

Note: These large-dialled "Act of Parliament" clocks were so called from the duty-imposing act of 1797 which they were designed to evade.

387—Eighteenth Century English Mahogany Sofa of the Hepplewhite Period

Rectangular back, with shaped and molded top rail decorated in the center with a carved acanthus-leaf finial and a panel of acanthus leaf scrolling, rosettes and festoons of drapery. The front of arms voluted and carved with husk pendants. Bowed, carved and scrolled seat front with four cabriole front legs carved with scrolled escutcheons and with carved and voluted acanthus-leaf feet. Seat, back and arms upholstered.

Length, 3 *feet* 7 *inches.*

388—Sixteenth Century Italian Walnut Coffer

Oblong shape, with hinged lid having two molded panels on top and molded edge. The front is divided by three stiles decorated with panels of sunken dotted carvings into two molded panels, the centers of which are occupied by sunken carvings in a design of scrolled interlacements on a dotted background. Similar molded and sunk carved panels at the ends. The inner surface of the lid has shaped strap hinges and a hasp strap of wrought iron patterned with sunken lines.

Height, 1 *foot* 11 *inches; width,* 4 *feet; depth,* 1 *foot* 11 *inches.*

389—Sixteenth Century Spanish Coffer

In the form of a chest, supported on a stand, both of walnut. The coffer of rectangular shape, with fall front, is fitted inside with drawers having molded and carved fronts inlaid with diamond-shaped and oblong plates of ivory. The lock hasp, drop handles and sliding catches and two swinging side handles are of wrought iron, while the back plates and large keyhole escutcheon are of wrought iron pierced in elaborate scrolled patterns and mounted over red velvet. The stand has turned and fluted columnar legs and an arcaded stretcher with turned columnar supports and carved bracket feet. Two of the columnar arcade supports are missing.

Height, 4 *feet* 10½ *inches; length,* 3 *feet* 5½ *inches; depth,* 1 *foot* 6½ *inches.*

Note: A coffer resembling this in nearly every particular is illustrated in Litchfield's "History of Furniture" as belonging to the collection of M. Monbrison.

W. W. Seaman Agent

390—Eighteenth Century English Mahogany Pole Screen

310 ·– Cylindrical pole on plain cabriole tripod. The rectangular wooden framed screen has a shaped, molded and carved top and encloses a panel of gros and petit point consisting of a central cartouche in petit-point in a design of a basket of flowers, birds and animals, surrounded by a gros-point border of scrollings and leaves in bright colors upon a dark brown ground. The panel is surrounded by brass-headed nails.

Height, 4 feet 5 inches.

Mrs T. Carsten

391—Pair of Seventeenth Century English Pole Screens of the William and Mary Period

220 ·– Cylindrical poles with hexagonal vase-shaped stems, on curved, fluted and voluted bracket stands. Oblong-shaped screens with molded frames, having rounded corners, and enclosing panels of old gros-point worked in a design of a conventional vase of flowers, scrollings and floral scrollings in vivid colors on a black background. The poles and stands are painted black with gilt and red lines and panels enclosing floral sprays.

Height, 5 feet 1 inch.

F. J. Marion

392—Seventeenth Century Petit-point Fire Screen

200 ·– Old petit and gros-point panel consisting of a female figure wearing a floral wreath, holding in one hand a goblet and in the other a ewer, and standing in a landscape with trees. This panel is enclosed by a scrolled and floral border of gros-point worked in light colors on a dark brown ground. In modern French walnut frame and stand, with curved, fluted and voluted feet.

Height of panel, 3 feet 2 inches; width, 2 feet 1 inch.

Edw. Plant

393—Eighteenth Century English Mahogany Fire Screen

200 ·– Cartouche-shaped frame, carved, painted and gilt in a Louis Seize design of acanthus-leaf scrollings, on two curved, carved and voluted feet. The frame encloses a petit and gros point embroidery, depicting, in petit-point, "The Music Party," a group of figures in eighteenth century costume in a garden with fountain, within a scrolled panel, surrounded by floral sprays and scrollings in gros-point on a dark background.

Height, 3 feet 9½ inches; width, 2 feet 6 inches.

Baron J. de Vaux

394—Pair of Eighteenth Century English Painted Armchairs of the Hepplewhite Period

150 ~

Oval upholstered backs, arms with curved and voluted supports, square tapering curved legs, bowed seat front. Painted on a cream-colored ground with husk-pattern pendants, bow-knotted ribbons, leaf pendants and lines in black and two shades of blue. The backs, seats and arms are upholstered in Chinese needlework embroidered with peony blossoms and leaf scrollings in rich colors, in which green prevails, on a black ground.

395—Eighteenth Century English Carved and Gilt Wood Chair of the Period of Louis Quinze Mrs. O. Carsten

60 ~

Square back, the frame carved in a design of acanthus-leaf scrollings and floral rosettes. Straight upholstered arms with carved and shaped terminations on carved acanthus-leaf supports. Slightly serpentine seat front, shaped and carved with acanthus-leaf scrollings and a central floral rosette. Cabriole legs carved with shells at the knees, on carved and voluted feet. Frame finished with contemporary gilding. Seat, back and arms upholstered in white satin printed in colors in a design of floral sprays.

396—Eighteenth Century English Carved and Gilt Wood Chair of the Style of Louis Quinze Otto Bernet Agent

180 ~

Square-shaped frame, carved in a design of acanthus-leaf scrollings and shells, straight arms with carved and shaped terminations on carved acanthus-leaf supports. Slightly serpentine seat front, carved in a design of acanthus-leaf scrollings and shells. Cabriole legs, with acanthus-leaf carving at the knees, on carved and voluted feet. Seat, back and arms upholstered in contemporary gros-point in a design of scrolled leaves and large flowers in heavy colorings on a light ground.

397—Eighteenth Century English Carved Wood and Gilt Armchair

Mrs F. L. Fish

245.

Square back, with molded and shaped frame carved with acanthus-leaf scrollings and floral sprays. Straight fluted, carved and voluted arms supported on curved brackets enriched with acanthus-leaf carving. Bowed seat front, carved with acanthus-leaf scrollings and cabriole legs carved with shells and honeysuckle at the knees on acanthus-leaf scrolled feet. The seat, back and arms are upholstered in contemporary gros-point in a design of a basket of flowers and floral scrollings in low-toned colorings on a pale blue ground.

398—Sixteenth Century Italian Carved, Painted and Gilt Wood Armchair

Square back, with acanthus-leaf panels at the sides, curved and voluted arms with acanthus-leaf carvings, on turned baluster-shaped supports. Turned legs, with carved claw feet, and turned side rails and stretcher. Painted green, the carved portions enriched with gilding. Seat and back upholstered in crimson cut Genoese velvet secured with silk gimp.

399—Eighteenth Century English Lacquered Cabinet and Stand

Square cabinet, with molded edges and hinged fall front. The interior is divided into ten drawers with paneled fronts and a center compartment with hinged door fitted as a nest of four small drawers with paneled fronts. On a stand with molded top, cabriole legs, shaped apron and scrolled feet, and decorated, in gold and colored lacquers on a black ground, with a mingled European and Chinese decoration of bold acanthus-leaf scrollings, flowers, leaves and birds. The stand is painted black with gold scrollings.

Height, 3 feet 8 inches; length, 2 feet 4 inches; width, 1 foot 7 inches.

400—Early Eighteenth Century Anglo-Chinese Coffer

Rectangular shape, with heavy hinged molded lid, on stand of later date with shaped bracketed feet. The chest, of solid walnut, is of European workmanship and has evidently been decorated in China. The decoration is in raised gold lacquer on a Chinese red lacquered ground and consists of warriors, some on horseback, some on foot, charging with spears, drawn swords, bows and arrows. In the distance is seen a Chinese sampan with a Chinese lady in the cabin. The sides have panels of bamboo stalks and birds in plain gold lacquer. The panel on top of the lid is surrounded by a plain lacquered octagonally diapered border interrupted by shaped panels occupied by floral sprays. The panels of the front and sides are enclosed by borders of a rich scroll pattern worked in raised and gilt lacquer. The chest is fitted inside with four removable trays.

Height, 2 feet 7½ inches; length, 4 feet; width, 2 feet 1 inch.

W. W. Seaman Agent

401—Eighteenth Century English Lacquer Chest and Stand

130 ℔

Rectangular shape, with hinged lid, molded base and bracket feet. The lid and front are decorated, in gold and colored lacquer on a black ground, with Chinese subjects of pagodas, trees and figures, with broad diapered borders in gold. On molded stand with shaped bracket feet.

Height, 3 feet 2 inches; length, 5 feet 3½ inches; width, 2 feet 4 inches.

402—Eighteenth Century Venetian Carved, Painted and Gilt Wood Table

Mrs F. Carter

55 ℔

Rectangular form, with apron carved with rococo shell scrolling and acanthus leaves, shaped and voluted console legs enriched with acanthus-leaf carving, and curved double stretchers with scroll and acanthus-leaf carving at the intersections. Painted in white and gold. The top painted in imitation of Cippolino marble.

Height, 2 feet 8½ inches; length, 6 feet 2 inches; width, 3 feet 2 inches.

J. P. Morgan

403—Sixteenth Century Italian Painted Wood Panel

105 ℔

Figure of Saint George and the Dragon. Saint George with wings, habited in armor and carrying a long spear, stands upon and pierces a semi-human dragon. Flanked by conventional rock forms and on a gilded ground, diapered with a dotted and scrolled ornamentation. The saint's halo and the borders of his garment and cloak in gilt gesso relief.

Height, 4 feet 7 inches; width, 2 feet 1 inch.

Mr. Sterner

404—Eighteenth Century Spanish Painted Panel

45 ℔

Painted with a coat-of-arms surrounded by a collar of the Order of the Golden Fleece with rampant Gryphons as supporters, the entire field "chequy azure and argent" surmounted by a Ducal helmet and the Crest of a Gryphon's head erased and the motto, "Apte non arcte."

405—Fifteenth Century Catalan Painted Panel

Rectangular shape, with carved and molded side pilasters carved with Gothic tracery and forming niches in which are painted figures of saints. The inner panel consists of a figure of Saint George and the Dragon painted on a gold ground diapered with a sunken pattern of dots, the halo and border of the saint's garment, and handle of the sword in gilded gesso work.

Height, 5 feet; width, 2 feet 10 inches.

406—Eighteenth Century English Oak Gate-legged Table

Round top, with two hinged leaves, supported on turned legs with gate to correspond, square side rails and stretcher.

Height, 2 feet 4½ inches; length, 4 feet 3 inches; width, 4 feet 6 inches.

407—Seventeenth Century Italian Oak Chest

Rectangular top. Front divided by four molded stiles into three panels enriched with round arches, supported by fluted pilasters. The outside stiles are continued to form feet. Plain paneled sides.

Height, 2 feet 6 inches; length, 4 feet 9 inches; depth, 1 foot 10 inches.

408—Seventeenth Century English Livery Cupboard and Stand

Rectangular shape, with hinged paneled middle door, flanked by four panels whose molded stiles are enriched with sunken carving in a pattern of diamond-shaped medallions and serollings. The stand has molded top, apron carved in guilloche and rosetted design, and has four turned legs of baluster design, with square front, back and side rails.

Height, 4 feet 7 inches; length, 4 feet 1 inch; width, 1 foot 9 inches.

409—Early Eighteenth Century English Chest of Drawers and Stand

The chest, of rectangular shape with molded corners, is divided into three long drawers and three small drawers. Decorated with Chinoiserie subjects of figures, floral sprays, birds and fabulous animals in raised gold lacquer on a dark brown tortoise-shell lacquered ground. The walnut stand, of later date, has a top with acanthus-leaf carved and molded edge, a shaped apron carved with acanthus-leaf scrollings, curved and molded shaped cross-stretchers, and ball feet. Contemporary brass swinging loop handles with shaped and engraved back plates and keyhole escutcheons.

Height, 5 feet 3 inches; length, 3 feet 4 inches; depth, 1 foot 9 inches.

410—Eighteenth Century English Mahogany Desk Cabinet

In two portions. The upper portion formed as a cupboard with two hinged paneled doors, surmounted by a broken, curved and voluted pediment with carved floral rosettes; the lower portion, as a fall front desk fitted with pigeon-holes and drawers, long drawer underneath, cabriole legs with shell carving at the knees, shaped brackets and carved spoon-shaped feet. Old brass drop handles, back plates and keyhole escutcheons.

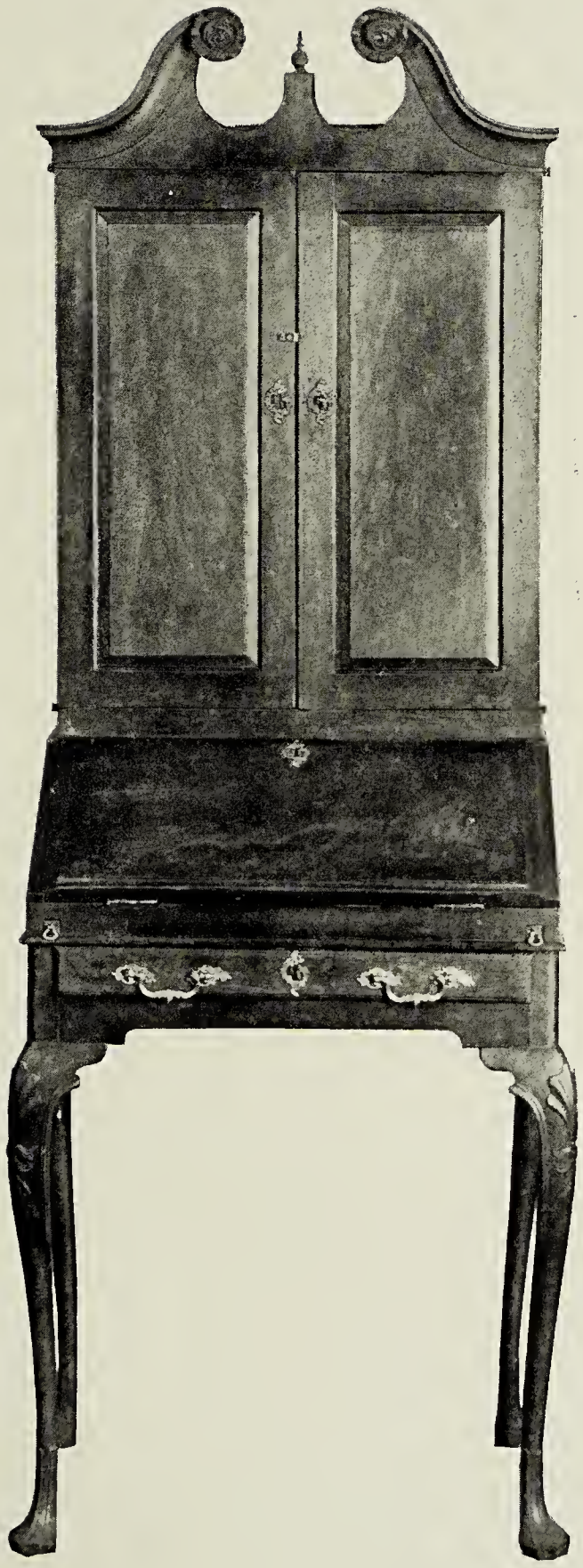
Height, 6 feet 5 inches; width, 2 feet 3 inches; depth, 1 foot 7 inches.

(*Illustrated*)

411—Eighteenth Century English Lacquered Case Tall Clock

Arched hood, with molded cornice supported by turned Doric columns, straight pendulum case, and square pedestal with molded base. Decorated in gold lacquer on a black ground with a design of Chinese character. Silvered clock-case showing the phases of the moon, with peep-hole and seconds dial, engraved "Conyers Dunlop, London." Pendulum case has a hinged arch door in which are inlaid a barometer and thermometer on silvered plates with engraved temperatures and weather indications. Maker: Conyers Dunlop, of Spring Gardens, London (C.C. 1733, Master 1758). Britten's "Old Clocks," page 654.

Height, 7 feet.



No. 410—EIGHTEENTH CENTURY ENGLISH MAHOGANY DESK CABINET

412—Seventeenth Century English Lacquer Chest of Drawers and Stand

Divided into two portions. The upper portion formed as a chest of six drawers, surmounted by a carved cornice, with bowed frieze forming a drawer. Stand with three drawers, shaped apron, six turned tapering legs, and shaped curved stretcher, on six ball feet. Lacquered in gold and black on a dark red ground. Original brass lock escutcheons and swinging loop handles.

Height, 5 feet 7½ inches; width, 3 feet 6 inches.

413—Eighteenth Century Chinese Lacquer Cabinet on Contemporary English Stand

Rectangular cabinet, with two hinged doors fitted inside with ten drawers whose fronts are decorated in gold lacquer on a black ground. The drawers have shaped and engraved hinges and angle pieces and shaped, pierced and engraved lock plates in gilt brass. The stand is of gilt carved wood in an elaborate rococo design, with molded apron, shaped, carved and pierced in a design of cherubim heads and festoons of fruits, carved and pierced scrolled and voluted legs, carved and pierced side rails, and vertical stretcher, the latter in a design of Satyr's mask, scrolls and festoons of fruits and flowers.

Height, 5 feet 9 inches; width, 4 feet 6 inches; depth, 1 foot 10 inches.

(*Illustrated*)

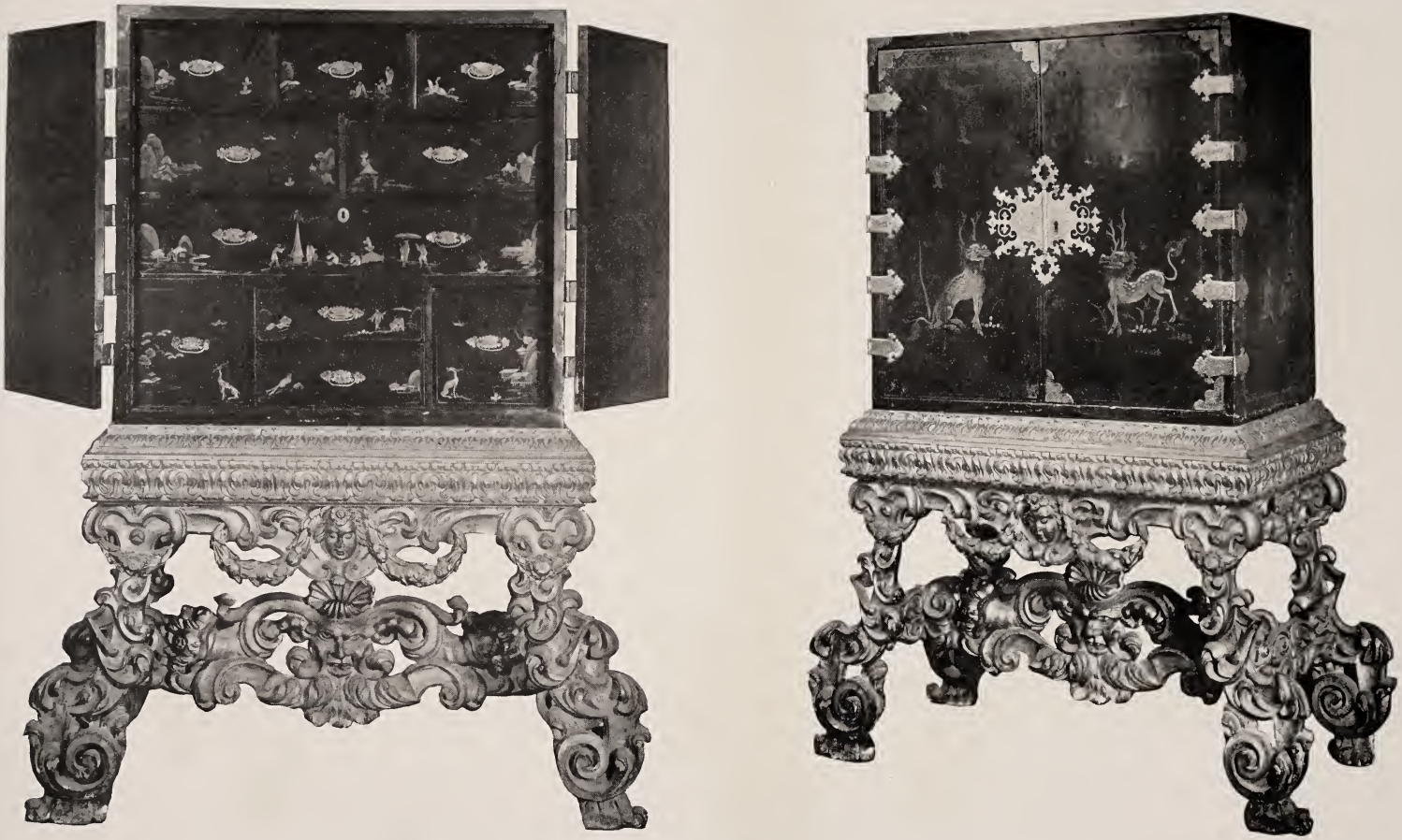
414—Eighteenth Century English Act of Parliament Clock

Shaped and molded dial case, rectangular pendulum case with hinged arched door and bracket feet. Finished in gold raised lacquering on a black ground with Chinoiseries of birds and flowers. Hour figures in gold on a black ground and "Matt Hill, London," on dial. Maker: Matthew Hill, of London (about 1700). Britten's "Old Clocks," page 682. *Height, 5 feet.*

OIL PAINTINGS

415—Oil Painting of the Fifteenth Century Perugian School

Painting of the Madonna suckling the Infant Christ. The Virgin is dressed in a dark robe with crimson hood, and the Child rests upon a fold of white linen. Painted in oils on wooden panel. Old carved wood molded and gauffered frame of black stained pearwood. *Height, 7½ inches; length, 4¾ inches.*



No. 413—EIGHTEENTH CENTURY CHINESE LACQUER CABINET ON CONTEMPORARY ENGLISH STAND

416—Oil Painting of the Seventeenth Century English School

Bust portrait of a Royal Prince in a suit of armor with peruke wig and cambric scarf. Painted in oil on panel. In carved wood and gilt frame.

Height, 8½ inches; length, 7 inches.

417—Seventeenth Century Dutch Portrait by Netscher

By Constantine Netscher. Portrait of the Countess de La Reteur. Bust portrait of a Lady in Seventeenth Century Costume. Her hair is in ringlets and she wears a light green robe and a necklace of beads. In old carved gilt wood frame. Painted in oils on panel.

Height, 9½ inches; width, 6½ inches.

Note: Constantine Netscher (1670-1722) was the son of Gaspar Netscher, the celebrated Dutch portrait and genre painter.

418—Oil Painting of the Sixteenth Century Italian School

Subject of the Entombment. The body of Christ is being placed in tomb in the foreground on the spectator's right, the weeping Madonna is supported by Saint Elizabeth. Painted in oil on panel. In old carved, painted and gilt frame.

Height, 11 inches; length, 10 inches.

419—Oil Painting of the Seventeenth Century English School

Three-quarter length portrait of a "Lady of the Court of Charles II" dressed in pale green satin costume with pearl necklace and long flowing ringlets. In carved wood and painted frame.

Height, 16 inches; width, 12 inches.

420—Oil Painting of the Seventeenth Century English School

Portrait of wife of Charles II in white silk dress of the period, with pearl necklace and girdle, and holding in her hand a spray of roses. Resting on a table at her side is a royal crown. Landscape background with dark red draperies. Painted in oils on canvas. In old carved wood and painted frame.

Height, 24 inches; width, 9 inches.

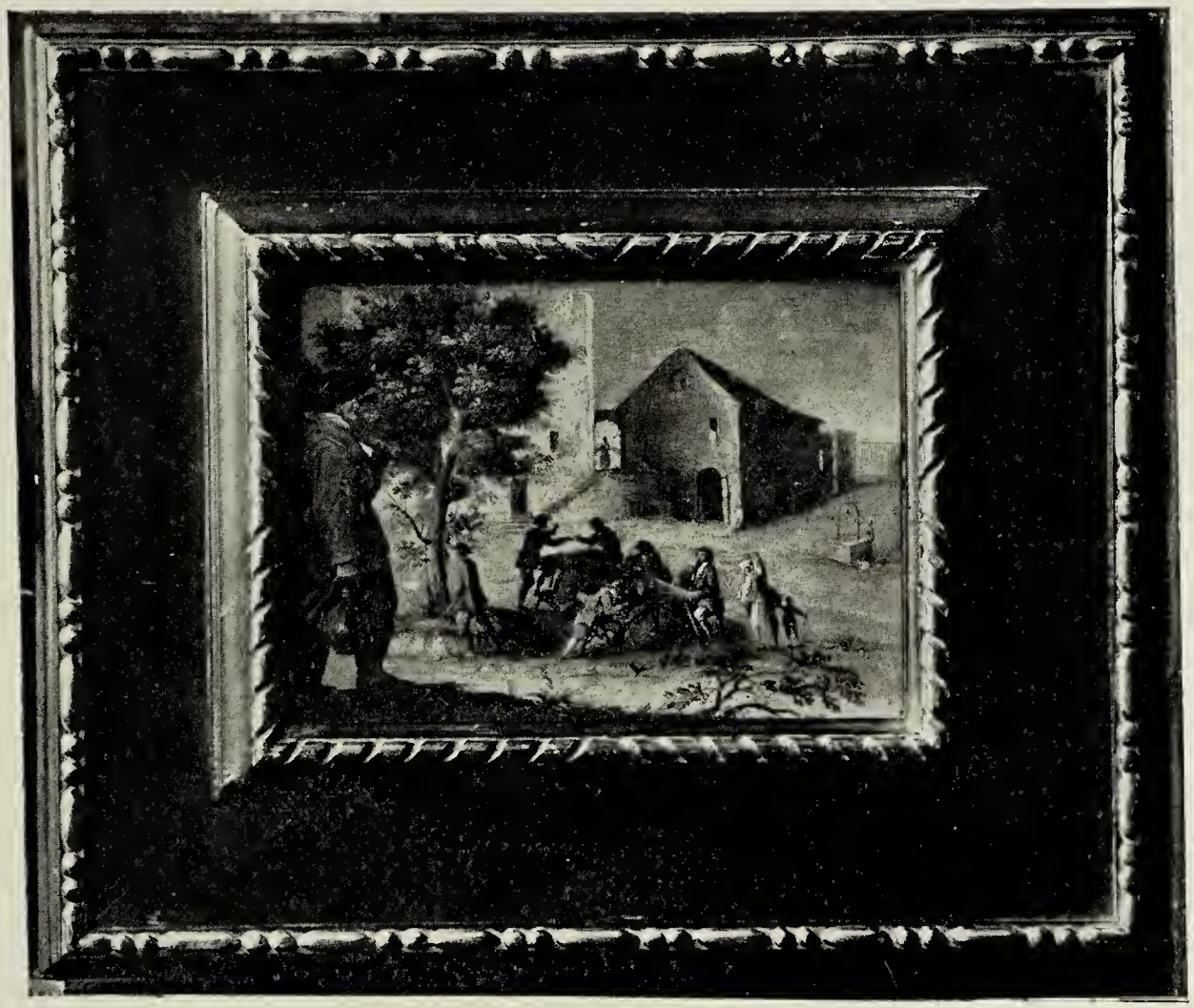
421—Two Seventeenth Century French Oil Paitings by Jacques Callot

One represents a company of five men seated drinking and conversing at a table spread in the open air under a tree with spreading branches. In the distance are buildings, one with a flight of stairs, the other evidently a barn, and in the middle foreground is a square well-head with a woman drawing water. On the extreme left of the spectator is a figure, quite characteristic of the painter, of a French peasant carrying in one hand an earthenware demijohn and holding a stick over his shoulder. The other panel represents a pedimented classic building with an arched arcading forming the front and with groups of cripples and beggars in the foreground. On the extreme right is a figure of a peasant seated under a rocky cliff, dressed in loose blue breeches and a yellow jacket, who directs attention to the scene with outstretched arm. Painted in oils upon panels. Framed in old carved and gilt walnut frames.

Height, 7½ inches; width, 10 *inches.*

(*Illustrated*)

Note: Accompanying these pictures is a portrait of the artist engraved by Lubin, below which are two etchings by Callot himself of subjects exactly corresponding to those of the pictures.



No. 421—TWO SEVENTEENTH CENTURY FRENCH OIL PAINTINGS BY JACQUES CALLOT

422—Water Color Painting by Hubert Robert

Painted in water colors, heightened with gouache, with a subject of an exterior view of the Coliseum of Rome with figures in eighteenth century costume and peasants driving laden asses in the foreground. Signed in the left-hand corner: H. Robert 1760. In carved wood and gilt frame.

Height, 17½ inches; length, 25 inches.

From the collection of Madame Cornès of Paris.

Note: Hubert Robert (1733-1808), known as "Robert des Ruines" from fondness for painting classic ruins, spent many years in Rome.

423—Pair of Oil Paintings of the Eighteenth Century French School

Subject of a shepherd boy garlanded with wreaths of vine leaves and of a young woman in eighteenth century costume with wreath of flowers and holding a bunch of flowers in her hand. Painted in oils on canvas. In contemporary carved wood and gilt frames.

Height, 20 inches; width, 16 inches.

424—Sixteenth Century Italian Oil Painting

Attributed to Bernardino Luini, 1475-1533. Subject representing the Madonna leaning over the Infant Christ lying in the manger dressed in swaddling clothes. At the Virgin's side is a portrait of the donor, an elderly clean-shaven man with red coat and black under-jerkin, his hands raised in the attitude of adoration. In old molded and gilt frame.

Height, 19 inches; length, 24 inches.

425—Early Nineteenth Century French Water Color Painting

Subject of the ruins of a classic temple with landscape and figures. Painted in water colors. Signed in the lower left-hand corner, "N. A. Delaisse," and dated 1814. In contemporary wood and gilt frame.

Height, 20 inches; length, 24 inches.

From the collection of Madame Myssart of Nice.

Note: N. A. Delaisse (1753-1828) was a pupil of Lecoute and Vasse and a traveling companion of Hubert Robert, whose style he imitated.

426—Oil Painting of the Fifteenth Century Burgundy School

Madonna and Child, painted almost in monotone, and heightened with flesh tones, on a matted gold background. The Virgin, with a simple drapery of hood and mantle, holds in her lap the Child, who is habited in a single garment. In painted wood frame.

Height, 26 inches; length, 20 inches.

Note: The primitive character of the painting closely resembles that of the Italian School of the fourteenth century and renders this picture of unusual interest.

427—Pair of Seventeenth Century Italian Paintings of Still Life

One, of a spaniel lying upon a cushion, a table top with ormolu frame, a pineapple cup in gold and other objects against a background of dark red drapery festoons with gilt tassels; the other, of an open book of music, bound books, musical instrument and gold inkstand resting on a stone pedestal with a dark red drapery background. Painted in oil on canvas. In old molded black and gold frame.

Height, 28 inches; length, 37 inches.

428—Set of Ten Eighteenth Century English Paintings on Glass

By George Morland. This set represents the months of the year treated in a characteristic Morland fashion. The months are symbolized by contemporary English pastoral subjects representing Haymaking, Sheep-shearing, Village Maypole, Hop Picking, Harvesting, Fishing, Fruit Picking, Skating, etc. The pictures are painted in oval panels within square panels, the spandrels being painted in imitation of marble. Below some the titles are painted. (Four cracked.) Arranged, by the present owner, so as to form the decorations of a room designed in the Georgian manner.

Height, 25¾ inches; width, 19¾ inches.

Note: These subjects are known only by their mezzotinted reproductions, the originals of which were for many years supposed to be lost oil paintings by Morland. It is known, however, that Morland sometimes painted upon glass, and the careful execution of these panels seems to warrant the conclusion that their painter was Morland himself.

429—Oil Painting of the Seventeenth Century Roman School

Flower subject, consisting of a vase of flowers with fruits on a dark background. Painted on canvas with molded and stained wood frame.

Height, 24 inches; length, 27½ inches.

430—Still Life Oil Painting of the Sixteenth Century English School

Subject, a corner of a room showing the paneled ceiling and the oil paintings on the walls. In the foreground are a human skull supported by a heap of books, a piccolo, two open books with engraved frontispieces, an open book of music and an engraving dated 1577. Painted in oils on canvas. Plain oak frame.

Height, 33½ inches; length, 27 inches.

431—Oil Painting of the Seventeenth Century Dutch School

Half-length portrait of an old lady in lawn headdress and plain black gown, holding in her hand an open book. Painted in oils on canvas. In old carved wood and gilt frame.

Height, 35 inches; length, 37 inches.

432—Oil Painting of the Eighteenth Century French School of Mignard

Portrait of Maréchal Turenne dressed in a claret-colored coat with wide sleeves, falling lace jabot and peruke. Painted against a dark background. Painted in oils on canvas. In old carved wood and gilt frame.

Height, 45 inches; width, 40 inches.

433—Portrait of Admiral Lord Howe, by Labruzzi

Portrait of Admiral Lord Howe in an undress uniform of a blue coat with white facings and froggings of gold braid, white waistcoat, knee breeches and stockings, with cambric cravat and ruffled cuffs. Seated in a chair having at his side a globe, and with one hand resting upon a map. In the distance are seen the masts of his ship with the Union Jack and Admiral's pennant flying at the fore.

Height, 6 feet 6 inches; width, 4 feet 10 inches.

434—Pair of Seventeenth Century French Oil Paintings by Valentin: "The Muse of Painting and Poetry"

The Muse of Painting is represented as a seated female figure in flowing classic robes of yellowish red, rose-color greaves and sandals, having in the right hand a maul-stick, while the left, which holds a cluster of paint-brushes, draws aside from a painted panel an embroidered mantle of purple. An Amorino helps her to hold the panel, which is occupied by a portrait head of (Vandyke). In the foreground, on the spectator's left, are two recumbent Amorini, one drawing on a sheet of paper, while on the right is a classic mask and books, one lettered "De Proportione." Background of drapery, classic buildings and landscape.

The Muse of Poetry is represented as a seated female figure dressed in a flowing robe of rich yellow, with braided hair and wearing a laurel wreath and diadem. She holds in her right hand a pen with which she has been writing on a paper scroll held in her left hand. Behind her are Amorini holding up the drapery of the background, and in the foreground a recumbent Amorino reading from a manuscript supported on a pile of books. Background of rich crimson drapery and a wooded landscape. In old carved, painted and gilt wood frames.

Height, 51 inches; width, 40 inches.

Note: Valentin was a French painter, born in 1600, who studied in Rome and was a friend of Nicolas Poussin. During his short life (he died in 1632) he attained a noteworthy degree of celebrity.

435—Oil Painting of the Seventeenth Century Italian School

Highly decorative subject of a view of the ruins of a classic portico of stone and brick with an arcaded wing. In the distance are seen other buildings of a domestic character and an obelisk, a group of three trees under which cattle are grazing and, in the distant background, a rocky crag and masses of trees. In the middle distance is a stream of water with rocky banks, and in the foreground are patches of vegetation. Above is a blue sky, with masses of white clouds. Painted in oils on canvas. In molded and painted wooden frame.

Height, 7 feet 8 inches; width, 8 feet 6 inches.

436—Seventeenth Century Spanish Terra-cotta Frieze

Formed of eleven oblong panels modeled with figures of knights in armor enclosed in arched niches with twisted side columns, the spandrils being occupied with cherubim heads, separated by two caryatid figures of female terms on tapering imbricated pedestals and by figures of Saint Michael in armor standing on a dragon's head. The angle pieces show figures of Roman warriors standing on dolphins. Glazed in greens, browns and blues, on a cream-colored ground and dated 1720.

Height, 1 *foot* 10½ *inches; width of each panel,* 10 *inches.*

OBJECTS IN WROUGHT IRON

437—Eighteenth Century Italian Wrought-iron Hanging Lantern Bracket

Formed of scrollings of wrought-iron strapwork studded with wrought-iron rosettes and terminating in conventional bird-heads with acanthus-leaf rosettes. Painted and partly gilded. Portions missing.

438—Eighteenth Century Italian Wrought-iron Hanging Lantern Brackets

Formed of voluted and scrolled square wrought-iron bars with curved branches of applied pointed leaves and applied acanthus-leaf scrollings. Painted dark green, the acanthus-leaf scrollings in gold. Portions missing.

439—Eighteenth Century Italian Wrought-iron Lamp Bracket

Straight arm, supported by curved bracket of square wrought-iron bars, the spandrel being filled with scrolled wrought-iron strap work. Wrought-iron scrolled cresting, secured with molded brass bands. Cressets of wrought-iron strapwork. Fitted for electric light.

440—Reproduction, to match No. 439

441—Pair of Seventeenth Century Italian Sanctuary Lamps

Of copper, plated with silver. Vase form, with cylindrical necks and molded lips repoussés in a design of pointed leaves and laurel wreaths. The bodies are decorated with bands of repoussé guilloche ornament, and the bases with acanthus leaves. Suspended by three wrought-iron chains attached to cartouche-shaped projections.

Height, 21 *inches.*

442—Seventeenth Century Italian Brass Sanctuary Lamp

Vase-shaped body, repoussé in a design of strap interlacements and acanthus-leaf scrollings, with symmetrically disposed heart-shaped panels. Suspended by three brass chains attached to repoussé outstanding loops of brass.

Height, 12 *inches.*

443—Seventeenth Century Italian Wrought-iron Lighting Fixture

Formed of a circle of wrought-iron strapwork with nine radiating pointed brackets of scrolled strapwork with wrought-iron fleur-de-lis terminations at points and junctions with inner circle. Fitted for electric light.

444—Eighteenth Century Italian Wrought-iron Chandelier

Four upcurving arms formed of gracefully scrolled iron rods from which spring pointed leaves of wrought iron. Each branch supports eight candle sockets and the whole is supported by four wrought-iron chains. Fitted for electric light.

445—Eighteenth Century Italian Hanging Lantern

Pentagonal shape, with tapering body, the upper part ending in circular molded acanthus-leaf termination and a finial shaped as an eagle with outstretched wings and a coroneted monogram. The body is formed of glazed panels framed in stamped brass stiles with a scrolled acanthus-leaf decoration and overlaid by applied floral festoons of stamped brass. Fitted for electric light.

Height, 3 *feet* 7 *inches.*

446—Seventeenth Century Italian Standing Pricket Candlestick

Stem formed of an octagonal wrought-iron rod supported on tripod legs of scrolled wrought-iron strapwork. Circular gauffered wrought iron bobèche with pointed iron pricket.

Height, 4 *feet.*

447—Eighteenth Century Italian Wrought-iron Chandelier

Formed of four curved branches with curled and pointed leaves and floriated pendent terminations. Fitted with escalloped bobèches and wrought-iron candle sockets. Suspended by wrought-iron and gilt chains.

3 *feet.*

448—Pair of Seventeenth Century Italian Wrought-iron Standing Pricket Candlesticks

Cylindrical iron pedestals formed of square iron bars with spirally twisted upper portions and supported by wrought-iron scrolls on tripod bases. Circular wrought-iron bobèches supported on scrolled brackets with iron prickets.

Height, 4 feet 6 inches.

449—Collection of Sixteenth Century Spanish and Rhodian Tiles

Of red earthenware glazed in various colors and painted with conventional patterns. The collection consists of eighty-six Rhodian and four Spanish tiles, of various sizes.

450—Eighteenth Century Italian Wrought-iron Screen

Adapted for fender. Rectangular shape, formed of six panels of wrought-iron strapwork in a pattern of palmette-shaped scrolls secured by wrought-iron bands. The two middle panels are hinged, forming gates. At the angles are turned brass ball-shaped finials. The panels are backed with woven iron screens.

Height, 3 feet 3 inches; length, 6 feet.

451—Eighteenth Century English Cast-iron Fire Grate

Rectangular-shaped, the inner grate of semicircular form with round front bars. The cheeks are decorated with a diaper pattern and in the center of the front is an octagonal medallion containing the figure of a bird in relief.

Height, 1 foot 11 inches; length, 1 foot 6 inches; depth, 11 inches.

452—Eighteenth Century English Cast-iron Fire Grate

Rectangular-shaped, the inner grate of semicircular form with round front bars. The cheeks are decorated with quatrefoil borders and star-shaped rosettes in relief.

Height, 1 foot 10 inches; length, 1 foot 11 inches; depth, 1 foot.

453—Eighteenth Century English Cast-iron Fire Grate

Rectangular-shaped, the inner grate of shaped form. The cheeks are decorated with oval medallions containing female figures and trophies of arms in relief.

Height, 1 foot 11 inches; length, 2 feet; depth, 11 inches.

F. J. Marion

454—Seventeenth Century English Wrought-iron Fire Grate

40 ⁻⁻ Rectangular-shape, formed of heavy wrought-iron bars. Curved sides with supports ending in ball finials. Fitted with an adjustable fire grate and rack, with swinging circular trivets and with an adjustable swing top bar. Original wrought-iron key for adjusting grate.

Height, 3 feet 1 inch; length, 4 feet 3 inches.

Mrs. W. H. Brown

455—Seventeenth Century English Oak Chest

120 ⁻⁻ Rectangular shape, with hinged top with molded edge, and front divided by molded stiles into nine panels, and frieze enriched with sunken carving in a design of strapwork and floriated scrolls. The sides are divided into three panels by molded stiles, those at the sides continued to form feet. Wrought-iron clasp.

Height, 3 feet 3 inches; length, 6 feet 5 inches; width, 2 feet 3 inches.

N. A. Delano

456—Early Nineteenth Century English Walnut Bookcase

135 ⁻⁻ Rectangular shape, in two portions. The upper portion with double hinged doors. The fronts with molded and beveled panels, plain molded cornice, interior fitted with shelves. The lower portion of similar character, with double-hinged doors, also fitted with shelves. On molded base with bracket feet. Brass ring handles and keyhole escutcheons.

Height, 7 feet 9 inches; width, 3 feet 10 inches; depth, 1 foot 2 inches.

B. W. Winthrop

457—Seventeenth Century English Oak Dining Table

160 ⁻⁻ Heavy top-leaf formed of a single plank of oak, and apron enriched with sunken carving in a design of floriated scrollings. Four turned columnar legs, with rectangular side and end rails.

Height, 2 feet 7 inches; length, 5 feet 11 inches; width, 2 feet 8 inches.

Otto Bernet Agent

458—Seventeenth Century Flemish Walnut Monk's Chair Table

120 ⁻⁻ Straight molded arms on turned supports, wooden seat with molded edge, turned legs, straight front, side and back rails. The circular hinged back forms a table top.

Height, 2 feet 7 inches; length, 6 feet 7 inches.

459—Pair of Seventeenth Century Italian Walnut Settees

Square backs, curved arms with voluted and acanthus-leaf carved terminations, on turned baluster-shaped supports. Each with four turned baluster-shaped legs in front, turned front and side rails, and four square legs at the back. Seats and backs upholstered in old russet-colored leather secured with brass-headed nails.

Height, 3 feet 7 inches; length, 6 feet 4 inches.

460—Eighteenth Century French Walnut Settee

Scalloped back rail, carved in a design of shells, C-curves and acanthus leaves. Shaped curved arms, carved at the front with acanthus leaves and scrollings. On seven cabriole legs, carved at the knees with shells, and three straight legs. Shaped seat rail, carved with shells, C-scrolls and acanthus leaves. Back, seat and arms upholstered in silk brocade.

Height, 3 feet 5 inches; length, 8 feet.

(*Illustrated*)

461—Seventeenth Century English Oak Refectory Table

Long oblong board formed of two planks, square molded baluster legs, square side and end rails with molded cappings and square feet.

Height, 2 feet 6 inches; length, 9 feet 8½ inches; width, 2 feet 6 inches.

462—Early Nineteenth Century English White Marble Mantelpiece

Shelf with chamfered angles and molded edge. Side supports, with double paneled pilasters and voluted consoles enriched with female heads and clustered leaf pendants supporting square abaci carved in a rosetted design. Enriched with bands of bead and reed ornamentation and panels of sunken carving in a scroll and floral design.

Height, 4 feet; length, 5 feet 7 inches.

No. 460—EIGHTEENTH CENTURY FRENCH WALNUT SETTEE

A. M. Brown

463—Eighteenth Century English White Marble Mantelpiece of the Adam Period

270 "

Shelf with molded edge, supported on two reeded pilasters with Doric capitals and molded bases. Above is a reeded frieze broken in the center and at the sides by three rectangular projecting panels, the center one carved in relief with a figure of the Muse Euterpe resting her arm upon a lyre with Cupid at her feet holding a roll of music. The side tablets carved in relief with figures of nymphs playing musical instruments.

Height, 5 feet 1 inch; length, 6 feet.

Alexander Morten

464—Sixteenth Century English Oak Four-post Bed

330 "

Heavy turned foot posts of baluster design on square pedestals, tapering octagonal head posts, plain paneled footboard, wainscot-paneled head board with top rail, carved, at the sides, in a design of volutes and pointed leaves, in the center, with the initials "H. M." and the date '76, and tester top with molded cornice. The hangings are of seventeenth century English needlework in a design of scrolls and flowers worked in varicolored crewels on a cream ground. Valance and spread to match, with fringed trimmings of contemporary design.

Height, 6 feet 6 inches; length, 4 feet 5 inches; width, 7 feet.

James Breese

465—Sixteenth Century Italian Refectory Table

200 "

Top of exceptional thickness, formed out of a single plank of oak, on a trestle support of oak consisting of two end pieces of oak tenoned, framed and connected with a tenoned and wedged longitudinal rectangular bar of oak.

Height, 2 feet 6 inches; length, 11 feet 2 inches; width, 2 feet 6 inches.

FOURTH AND LAST AFTERNOON'S SALE

THURSDAY, MARCH 23, 1916

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

N. B Kinney

466—Seventeenth Century Italian Carved Wood Statue

75 ''

No. 466

Nearly life-sized figure of Savonarola habited in a monk's robe, wearing a Florentine cap with lappets, and holding in his hands an open book. Of cedar wood painted. On rectangular painted wooden pedestal.

Height, 8 *feet.*

Mrs. Bennett

467—Eighteenth Century English Astronomical Clock

70 ''

Square mahogany clock case, supported on a molded stand with shaped apron pierced and carved in a design of acanthus-leaf scrollings, with four cabriole legs, and a molded base with bracket feet. The dial plate of brass is engraved with a scrolled ornamentation. White enamel dial with steel hands. The upper portion is fitted with a revolving sidereal globe. *Height,* 17 *inches.*

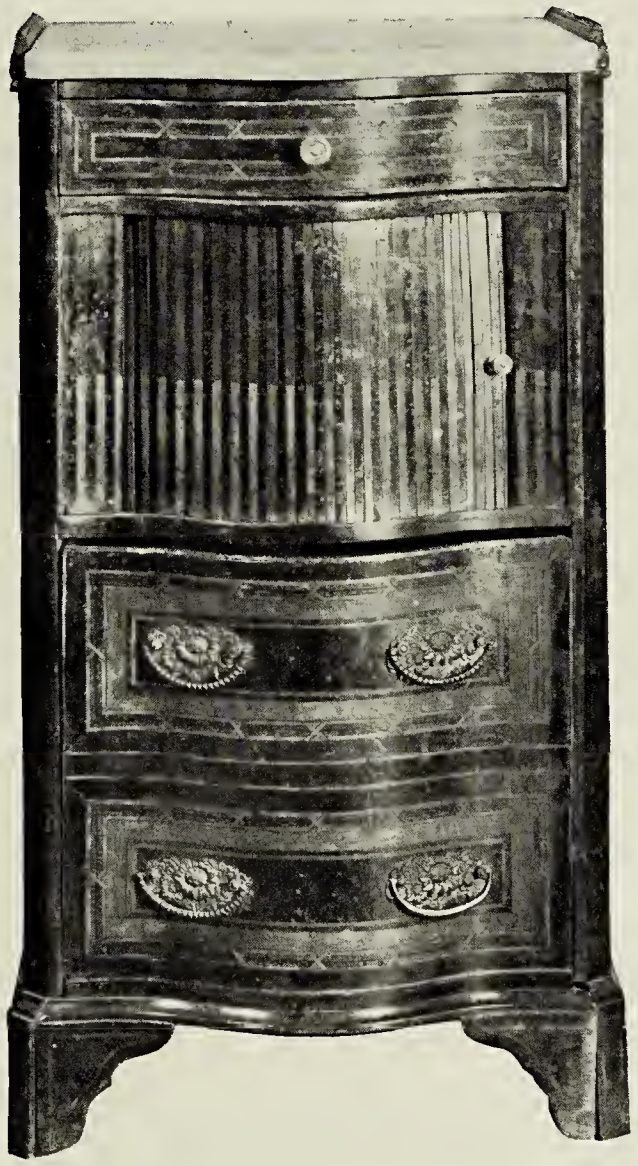
468—Eighteenth Century Louis XVI Carved Wood and Gilt Table

Mrs. E. Carsten

7752

Oblong shape, with serpentine sides and ends. Top carved in a pattern of linked C-scroll medallions, shaped apron fitted with two drawers with fronts of a diapered lozenge pattern in sunken carving, and with elaborately carved shell and rococo scroll design in center. Cabriole legs, carved with shells and acanthus leaves at the knees, and with goat's hoof feet.

Height, 2 feet 8 *inches; length, 2 feet* 10 *inches; depth, 2 feet* 3½ *inches.*



469—Eighteenth Century English Mahogany Inlaid Cabinet of the Sheraton Period

Rectangular shape, with serpentine front. Fitted with two drawers and a cupboard with tambour front. Inlaid with bands, interlaced borders, floral scrollings and false flutings of satinwood and colored boxwood. Swinging brass handles, shaped marble top.

Height, 58 *inches; length,* 32 *inches; depth,* 32 *inches.*

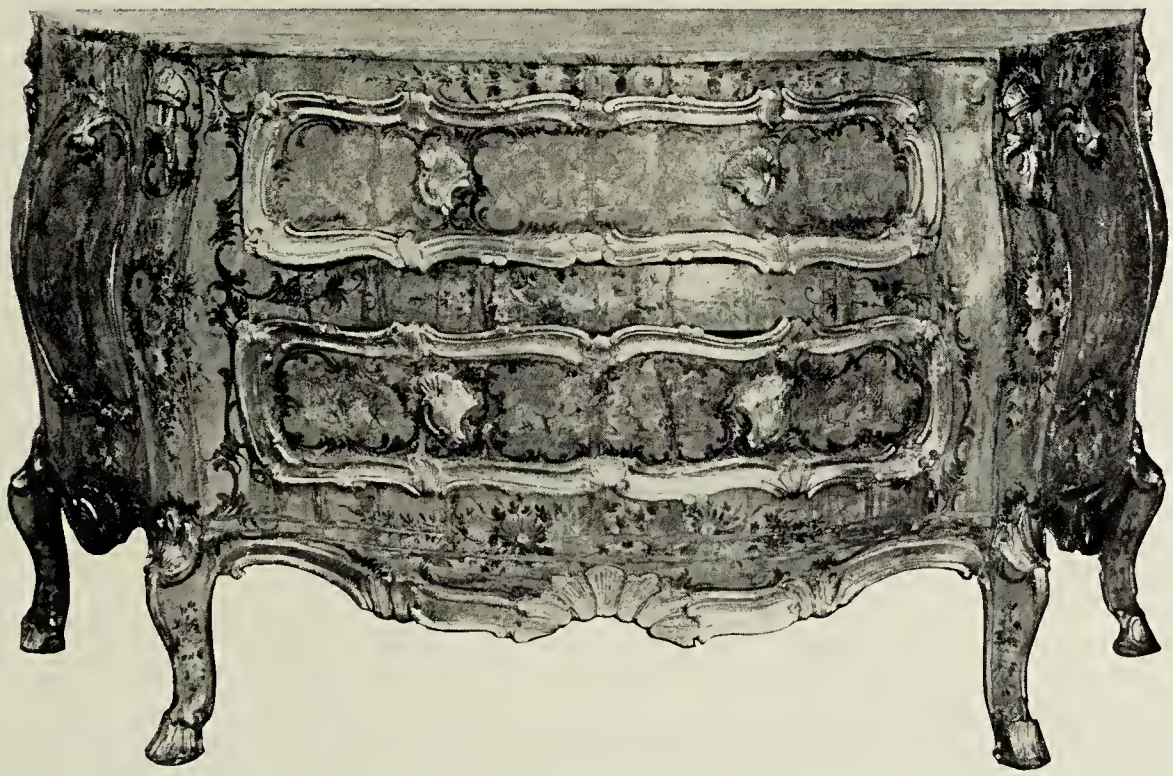
Edem Bradley

350 ~

470—Old Eighteenth Century French Inlaid Walnut Knee-hole Desk of the Louis XV Period

Shaped top, with front fitted with one long shallow drawer and six small deep drawers, the ends formed as shallow cupboards with shelves closed by tambour fronts and with bands of applied ox skulls and festoons in ormolu, the back as a cupboard with shelves with hinged bowed door. The top is inlaid with a central medallion of geometrical design in dark and light colored woods and with bands of dark wood and lines of satinwood. On eight square and tapering legs. Mounted with contemporary pierced galleries, handles and keyhole escutcheons of gilt bronze.

Height, 2 feet 10½ inches; width, 4 feet 5 inches; depth, 2 feet 5 inches.



Otto Bernet Agent

One

471—~~Pair~~ of Eighteenth Century Venetian Painted Commode~~s~~

325.00

Bowed and shaped fronts with two drawers paneled with carved rococo scrollings. The sides paneled with raised gilt scrollings. Standing on four cabriole legs, with shell carvings at the knees and scrolled feet. Painted decoration of floral sprays and groups of flowers on a green ground, and panels of figure subjects of the Watteau School painted *en camaïeu* within scrolled borders. Shaped wood tops, painted in imitation of veined marble.

Height, 2 feet 7 inches; width, 5 feet 11 inches; width, 2 feet 8 inches.

200.00 471a Commode - Elsie de Wolfe

Henry Symons

472—Pair of Eighteenth Century French Encoignures of the Louis Seize Period by Boudin

1000 — Bowed fronts decorated with inlaid pilasters, having conventional mock flutings of satinwood on stained-green wood grounds, the shaped apron fronts inlaid with bands of kingwood, and pedestal feet with square panels of stained-green wood bordered by satinwood lines. The hinged doors are decorated with elaborate panels in a marquetry of burnt wood, rosewood, satinwood and ebony and mother-of-pearl inlaid in a design of streams of water with swans and fishermen casting nets from boats. In the backgrounds are fields with grassy mounds and cattle grazing and on the horizon groups of buildings with tall chimneys and tile-roofed cupolas flanked by trees. On either side of these landscapes are porticos with heavy friezes supported by Corinthian and Ionic columns on stepped bases, the porticos being connected by walls of masonry. In the immediate foregrounds are grassy fields which are strewn with barrels and boxes. The mountings are of chased gilt bronze and consist of a border around the doors of a guilloche pattern, of shuttle-shaped keyhole escutcheons surmounted by bows of ribbon and festoons of husk pattern, voluted and fluted console bracketings at the sides enriched with festoons of laurel leaves and of culs-de-lampe of classic vases of flowers, oak leaves, acorns and lions' heads in the centers of the aprons. One panel is signed, in marquetry, "ME. (Menuisier Ébeniste) H.E. à Paris ano 1772," the other "ME. R.G. à Paris, ano 1772." Impressed signature, on top below marble slab, of "BOUDIN." The tops are shaped and molded slabs of gray-veined white marble.

Height, 2 feet 9½ inches; length, 2 feet 2 inches; depth, 1 foot 6 inches.

From the collection of Lady Ashburton, of Northfield Court.

(*Illustrated*)

Note: François Boudin, a leading cabinet maker of the late 18th Century was employed by Marie Antoinette. He was admitted to the Paris Corporation of Master Cabinet Makers February 3rd, 1773.

No. 472—PAIR OF EIGHTEENTH CENTURY FRENCH ENCOIGNURES OF THE LOUIS SEIZE PERIOD BY BOUDIN

473—Eighteenth Century English Painted Settee of the Hepplewhite Period

Triple chair-back flanked, on either side, by a chair back set at an angle making five in all. Shield-shaped open backs with scrolled shaped splats of scroll design supporting vases of flowers and leaves fret-sawn *en silhouette*, doubly curving arms are supported on square tapering pedestals, slightly bowed seat front, four turned tapering columnar front legs and four rounded and curved back legs. Painted, on a dark brown ground, with lines of red and white, pendants of pointed leaf design, and floral sprays, the splats with roses and leaves naturalistically treated, the arm supports in a pointed leaf design in rose color and green, and the pedestal arm-supports with floral sprays. The seat is upholstered in old silk and striped damask with a pattern of dotted fleurettes in colors.

Length, 6 feet 8 inches.

Note: The exceptional length and fine state of preservation of this settee make it of unusual interest.

(*Illustrated*)

474—Eighteenth Century English Carved Wood and Gilt Side Table of the Queen Anne Period

Semi-elliptical shape, with shaped top, fluted apron, the flutings interrupted by plain rosetted dies. Four tapering fluted legs with fluted capitals and acanthus-leaf carved feet. Top painted in imitation of marble. Original gilding.

Height, 3 feet; width, 4 feet 11 inches; depth, 1 foot 11 inches.

No. 473—EIGHTEENTH CENTURY ENGLISH PAINTED SETTEE OF THE HEPPLEWHITE PERIOD

475—Pair of Eighteenth Century English Carved, Painted and Gilt Side Tablfs Mrs. C. L. Myers

375cc Known as the "Angelica Kauffmann Tables." Semicircular tops, with aprons enriched by flutings interrupted by square dies occupied by raised leaf medallions. On three tapering, fluted columnar legs with carved acanthus-leaf capitals with annular bases and pointed feet.

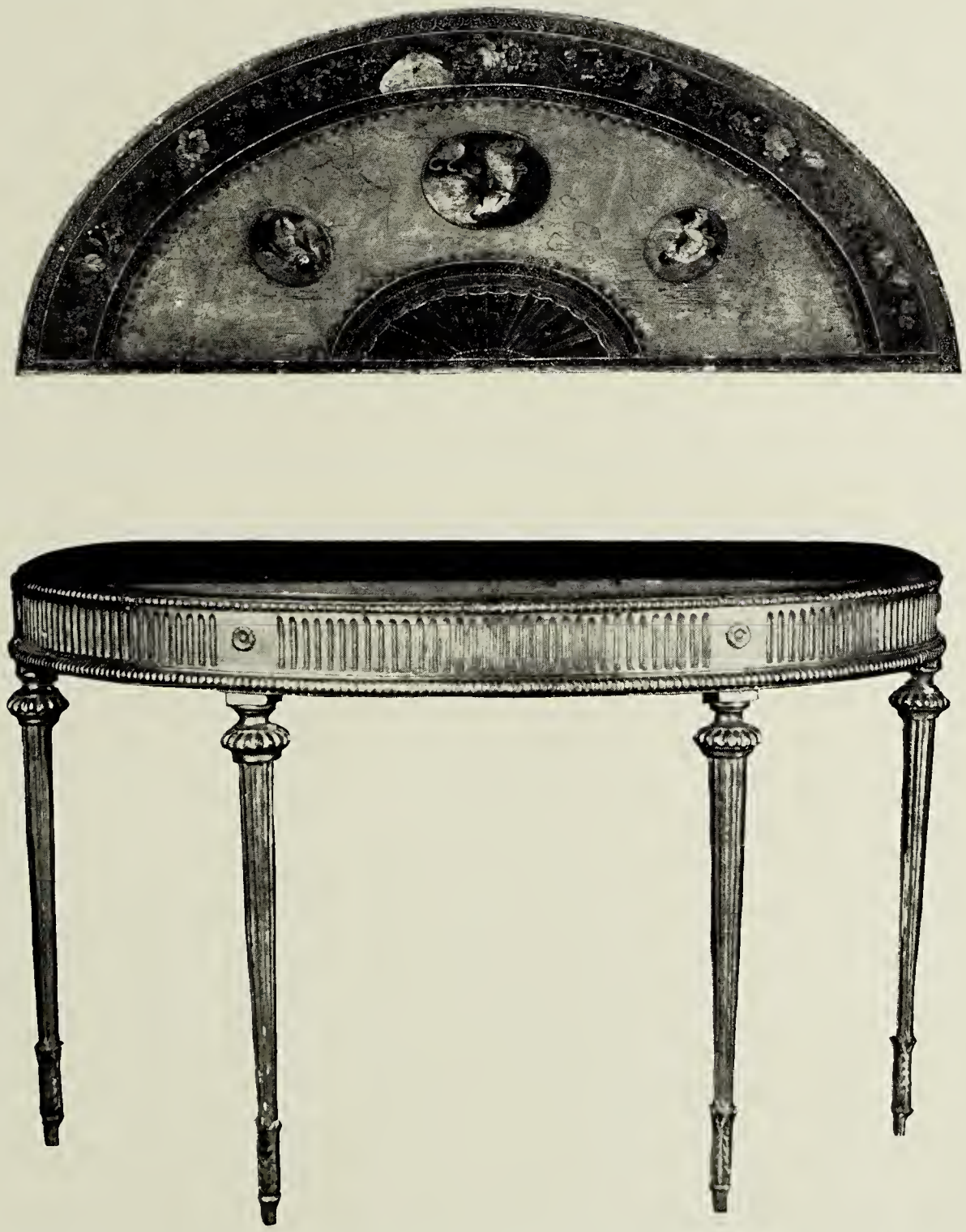
The top of one is painted by Angelica Kauffmann.

Painted, on a primrose yellow ground, with a radiating fan-shaped center of dark green shaded with black, enclosed in a band of dark red bordered by lines of pearls with an outer border of scroll, ribbon and honeysuckle design in red and green on a black ground. The yellow ground is occupied by three oval medallions enclosed by beaded borders, the center one being painted with a subject of a nymph feeding swans, the side ones with exceptionally charming figures of seated Amorini. There is a broad outer band around the edge painted naturalistically with festoons of roses, nasturtiums, passion flowers and other blossoms depending from bows of ribbon on a dark ground between two borders of looped ribbon and honeysuckle ornamentation painted in green and red on black grounds.

The top of the other is painted in imitation of gray-veined marble.

(*Illustrated*)

Note: These tables came from Rathfarnham Castle, the one with the decorated top being painted by Angelica Kauffmann during her visit to Lord Ely, a time when she also painted the celebrated set of "Telemachus and Calypso" panels. She finished only one, and left the other in so incomplete a condition that after her departure it was painted by Lord Ely's order in imitation of marble. Both the Table and the Panels are shown in the "Georgian Society (of Ireland) Records," Dublin 1913. Volume V. Plate LXXXIV.



No. 475—PAIR OF EIGHTEENTH CENTURY ENGLISH CARVED, PAINTED AND GILT SIDE TABLES

Baron G. de Gunzburg

476—Pair of Eighteenth Century French Painted Armchairs of the Louis Seize Period

640 ⁰⁰

Square backs, with fluted and tapering columnar side supports terminating in rosetted dies, curved and molded top rail, curved baluster arms with fluted and carved columnar supports, carved and molded seat front, and tapering fluted columnar legs. Painted in cream color heightened with gilding, the seats, backs and arms upholstered in exceptionally fine contemporary Beauvais tapestry. The backs are in a design of cream-colored panels with figures of "La Belle Jardinière" shown as a young girl in eighteenth century costume watering a pot of flowers, and "The Bird Catcher" shown as a boy in eighteenth century costume with a bird-cage in his hand. These subjects are enclosed in octagonal husk and bead borders with outer borders of acanthus-leaf scrollings, masks and ribbons in light colors on a grayish green ground. The seats are in panels enclosed by husk and bead borders occupied by figures of a rooster and a goat in landscapes with groups of flowers and foliage, surrounded by broad borders of husk and bead design in light colors on a grayish green ground. The tapestry of the arms is in designs of floral sprays in colors on cream-colored grounds surrounded by husk and bead borders.

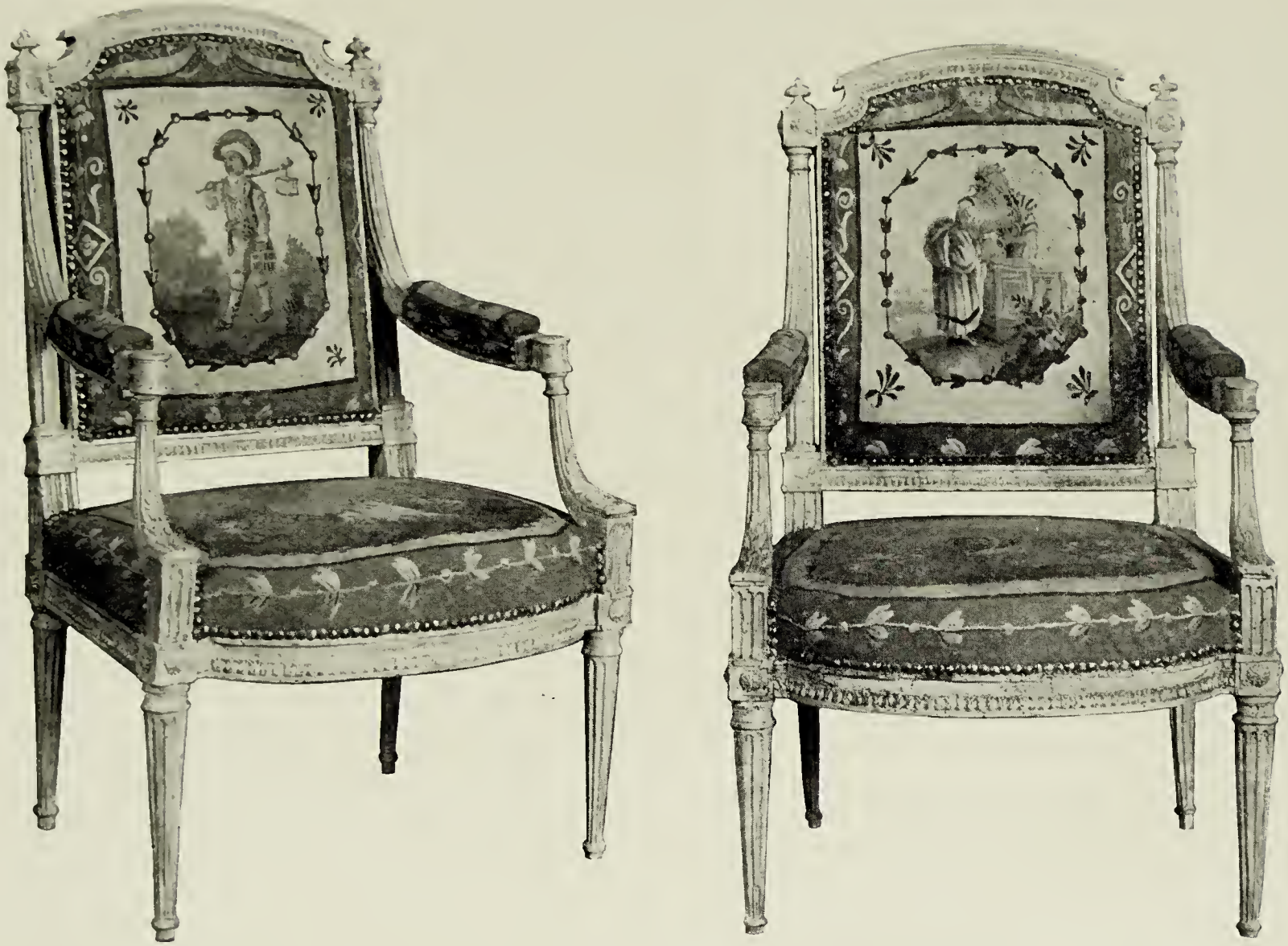
(*Illustrated*)

477—Set of Six Eighteenth Century English Painted Chairs of the Hepplewhite Period

Otto Bernet Agent

810^{00}

Shield-shaped backs, with shaped top rail. The splats pierced in an openwork design of three branches of pointed leaves connected by festoons of drapery. Curved arms, on square tapering supports, bowed seat fronts and turned tapering legs with turned cushion feet. Painted in colors on a black ground, the splats with pineapples and leaves, floral festoons and sprays of lily of the valley, the sides with pendants of oak leaves and acorns, the seat fronts with beaded medallions, the legs with oval medallions and pointed leaves. The seats are of interwoven cane work with loose cushions upholstered in old striped silk and cotton brocade.



No. 476—PAIR OF EIGHTEENTH CENTURY FRENCH PAINTED ARMCHAIRS OF THE LOUIS SEIZE PERIOD

478—Set of Nine Eighteenth Century English Painted Satinwood Chairs of the Adam Period

Square backs, with square tapering side supports and square horizontal back rail enclosing an oblong panel of interwoven canework. Curved, molded and voluted arms supported by turned columns of vase design on square pedestals. Straight seat fronts with tapering turned front legs and square back legs. The arms are painted with borderings of a husk design in light colors enclosed by two dark lines, the seat fronts with honeysuckle and lily patternings in black, the corners with acanthus leaves in green on a gilded ground. The legs have painted leaf capitals of gold on a dark green ground and pendants of pointed leaves. The sides and backs are of interwoven canework. Loose seat cushions of contemporary white linen embroidered in crewel silks and wools with branches of roses, buds and leaves. The set consists of four armchairs and five side chairs.

(*Illustrated*)

479—Eighteenth Century Chinese Carved Coromandel Lacquer Cabinet and Stand (*Chien Lung*)

Rectangular shape, with two hinged doors. Decorated, on a dark background, with an incised pattern of painted subjects of Chinese landscapes. The front represents a scene upon the great lake or inland sea of China, with rocks, bridges, islands, pagodas, trees, buildings, boats and figures of mandarins. The sides are decorated in a similar manner and with similar subjects and the panels of both front and sides are surrounded by double borderings, the inner one of a Chinese key pattern in green, the outer one of a broad band of three-toed dragon forms. The interior is fitted with ten drawers the fronts of which are decorated with painted branches of pomegranates, peonies, prunus and lotus blossoms painted in colors on a black lacquer ground and surrounded by a painted border of conventional flower and leaf medallions in various colors, and gold scrollings. The carved and gilt contemporary wooden stand, of English workmanship, is decorated with a band of pointed-leaf carving, the apron is pierced and carved in a design of Amorini, acanthus scrollings and floral festoons, and the cabriole legs are carved with acanthus-leaf scrollings and conventionalized lion-heads at the top. Voluted and acanthus-leaf carved feet.

Height, 5 feet 1 inch; length, 3 feet 6 inches; width, 1 foot 7 inches.

(*Illustrated*)

No. 478—SET OF NINE EIGHTEENTH CENTURY PAINTED SATINWOOD CHAIRS OF THE ADAM PERIOD

No. 479—EIGHTEENTH CENTURY CHINESE CARVED COROMANDEL LACQUER CABINET AND STAND

N. N. Seaman Agent

480—Eighteenth Century English Lacquer Fourfold Screen

350 ⁰⁰

Decorated on a red lacquered ground with a gold lacquered patterning of branches of trees, flowers and birds, and with a grape, vine-leaf and tendril border. The reverse side has a pattern of Chinese bridges, pagodas, boats, rock forms, figures and branches of peony blossoms and bamboo stalks lacquered in gold and colors on a black ground.

Height, 6 feet 4 inches; width, 10 feet 4 inches.

(*Illustrated*)

E. M. Parker

481—Eighteenth Century English Pedestal Clock

135 ⁰⁰

Square hood with arched molded cornice and frieze decorated with gilt metal pierced in an acanthus-leaf scroll pattern and supported by turned columns. Hinged door, with carved and gilt molding. Rectangular base, with two metal panels, paneled sides, bracket feet. Pedestal of oak, hood of ebonized wood. Silvered dial plate with black hour numbers and the name "William Ericke, London." Maker: William Ericke of London (C. C., 1730). Britten's "Old Clocks," p. 657.

Height, 7 feet; width, 2 feet 9 inches.

482—Early Eighteenth Century English Oak Large Court Cupboard

Baron de Vaux

200 ⁰⁰

Formed in two portions. The upper portion with overhanging molded cornice and frieze carved in a design of strapwork interlacements which flank a center panel containing the initials "T. S. A. S.," the date 1702, and with turned pendants, arranged as a cupboard with two hinged doors having molded panels occupied with sunken carvings of strapwork interlacements. The lower portion is divided into three drawers with paneled fronts and two cupboards, the upper one with two hinged doors supported by double paneling, the lower with two hinged doors irregularly disposed, having one panel between and one on the side. Plain wrought-iron outside hinges, small wooden knobs. Sides paneled with plain stiles. On square feet, which are a continuation of the molded side stiles.

Height, 6 feet 6 inches; length, 7 feet; depth, 2 feet 1 inch.

(*Illustrated*)

No. 480—EIGHTEENTH CENTURY ENGLISH LACQUER FOURFOLD SCREEN

No. 482—EARLY EIGHTEENTH CENTURY ENGLISH OAK LARGE COURT CUPBOARD

Mrs. L. D. Montgomery

483—Early Seventeenth Century French Oak Chest

150 00 Rectangular form, with hinged paneled lid. Front divided into two molded and arched panels by three carved caryatid figures carved in the style of Hugues Sambin. Stiles and rims inlaid with dark wood, with borders of a looped design. The moldings of panels carved in egg and tongue and bead and reel patterns. Spandrels of arches and supporting pilasters carved.

Height, 2 feet 7½ inches; length, 4 feet 7 inches; width, 1 foot 9 inches.

W. W. Seaman Agent

484—Eighteenth Century Italian Lacquered Cabinet

210 00 Formed in two portions. The upper portion has two hinged doors, and is surmounted by a molded and broken pediment with turned finial in the center opening, while the lower portion has a paneled front drawer and cupboard with two hinged paneled doors. Molded middle shelf and base. The door and drawer fronts are decorated with elaborate raised gilded and colored lacquered Chinoiserie designs on a black ground. The spandrels of the broken pediment are decorated with lacquered design of shell and acanthus-leaf scrolling, and the wide side stiles with panels of diapered pattern and Chinese figures in gold lacquer.

Height, 7 feet 8 inches; length, 3 feet 4 inches; width, 1 foot 5½ inches.

485—Pair of Eighteenth Century Venetian Rosewood Corner Cupboards

Otto Bonner Agent

300 00 Swell fronts, finished with arched molded cornices surmounted by broken pediments ending in carved medallion volutes, and with the spandrels filled with fretwork carving. Gilt molded bases and three molded block feet. The interiors are fitted with four shaped shelves for china, with molded and gilt edges, the two lower ones on turned columnar supports. The backs and domed tops are painted in Venetian coral-red, with gilt scrollings and shaped gold-scrolled panels of white.

Height, 8 feet 2 inches; width, 5 feet 6 inches; depth, 2 feet 6 inches.

(*Illustrated*)

No. 485—PAIR OF EIGHTEENTH CENTURY VENETIAN ROSEWOOD CORNER CUPBOARDS

J. L. Ellsworth

486—Pair of Eighteenth Century French Vases and Pedestals of the Directoire Period

170 — Ovolo-shaped vases, with cylindrical necks, spreading rims and looped handles, on square pedestals with molded cornices and bases. Of metal, decorated on a slate-blue ground with a delicate neo-classic ornamentation of scrollings and looped and pointed-leaf borders painted in cream color.

Height, 16 *inches.*

From the Fitz-Henry Collection.

(*Illustrated*)

487—Pair of Old Chinese-Lowestoft Vases of Unusual Size

Urn-shaped bodies, with upstanding scrolled and voluted handles, domed covers with pineapple finials, circular molded feet and square bases. Invested with a fine white glaze and decorated, as to the bodies, with oval medallions occupied within raised molded and gilt borders by baskets of flowers and cornucopiæ of fruits painted in dark blue heightened with gold. From the handles depend raised festoons and pendants of an unusual design of voluted husk pattern painted in dark blue and yellow, while the body is *semé* with floral sprays painted in colors. Around the shoulders are meander pattern borders, bands of gold dots on a salmon-pink ground and bands of a looped design painted in dark blue. From these borders depend tassels painted in blue, red and gold, while above are clusters of pointed leaves and flowers painted in dark blue, red and gold. The neck is decorated with floral sprays, branches of trees and birds, the rim with a border of raised roundels of gold on a red ground, and one of blue and red scrollings; five-leafed medallions in red. The covers have broad borders of imbricated pattern, the pine-leaf finials are painted in gold and the scrolled and voluted handles in pink and gold. The feet have bands of pointed leaves painted in dark blue and gold and the square bases are marbled.

Heights, 27 inches.

E. C. Riley

488—Eighteenth Century English Cut-glass Lustered Mantel Garniture

300 ⁰⁰ In ~~three~~ Two pieces. The vase-shaped centrepiece is formed of circular cresting and ring of chased gilt ormolu supported by a diamond cut cylindrical glass stem resting on four chased ormolu paw feet and a circular ormolu base. The body and cresting are hung with cut glass lusters and the interior is fitted with an adjustable cluster of four candle-sockets. The side pieces are formed as curved chased ormolu candelabra with ormolu candle-sockets, supported on branches of honeysuckle design from which hang cut glass lusters. The center stem from which these spring is supported on a chased ormolu tripod of eagle's head and claw form, draped with three floral festoons of ormolu. On circular molded bases, with large beaded bands. The central stem is hung with cut-glass lusters to match those of the side branches.

Heights, 25 inches.

Otto Bernet Agent

489—Pair of Eighteenth Century French Terra-cotta Vases

500 ⁰⁰ Urn-shaped bodies, with projecting handles, formed as grotesque masks holding rings in their mouths and supporting festoons of fruits, flowers, leaves and drapery, molded and domed covers, with acanthus-leaf and grape finials. The bodies are decorated with flutings and bands of bead and cord ornamentation. On circular fluted feet with square bases.

(*Illustrated*)

Height, 3 feet 8 inches.

90 ⁰⁰ - 488a Vases (3) - Baron & de Vaux

70 ⁰⁰ 488B Mantelpiece - Mr. Wedivo

No. 489—PAIR OF EIGHTEENTH CENTURY FRENCH TERRA-COTTA VASES

490—Pair of Eighteenth Century English White Marble Urns Designed by the Brothers Adam

$20 ± Vase-shaped urns, with upright, projecting, voluted and scrolled handles, curved necks, and domed covers with acorn finials, the bodies enriched with bands of flutings. On circular feet and square bases supported on square Sicilian marble pedestals, with white marble moldings, black marble bases and oval portrait medallions carved in relief with heads of Bacchus and Ceres. The urns stand upon pyramidal pedestals of mahogany inlaid with satin and kingwood bands, ebony lines, and oval medallions bordered by lines of satinwood and ebony.

Height of urns, 3 feet 7 inches; height of pedestals, 2 feet 7 inches.

Note: These highly decorative urns are known to have been designed by the famous brother architects, Robert and James Adam.

(*Illustrated*)

491—Set of Five Seventeenth Century Italian Wall Hangings of the Directoire Period

350 ± Of a Venetian weave of long-piled velvet. These hangings are of similar colorings and designs. Above are deep borders of green grounds centered with octagonal medallions flanked by birds and acanthus-leaf scrollings in rich colorings. The medallions are surmounted by ducal coronets and occupied by script monograms "A. M." in green on blue ground. Below hang lambrequins of festooned draperies in blue dotted with quatrefoil flower forms in green and looped by cords and tassels. Below are rich crimson grounds and the upper portions of heraldic shields with the arms of "a paly of five, erminois and gules," surmounted by a ducal coronet and mantled with green scrollings, standards and bannerets.

Height, 6 feet 6 inches; width, 5 feet.

492—Sixteenth Century Flemish Tapestry

340 ± Brussels weave. The center is occupied with the figure of a huntsman in classic costume with a hunter's horn held in one hand. He is urging on his caracolling horse through a heavily wooded landscape with a stream of water in the middle distance and hills, rocks and trees in the background. The foreground is treated as a grassy meadow plentifully besprinkled with flowers.

Height, 8 feet; width, 5 feet.

No. 490—PAIR OF EIGHTEENTH CENTURY ENGLISH WHITE MARBLE URNS DESIGNED BY THE BROTHERS ADAM

Otto Bernet Agent

493—Two Seventeenth Century English Panels of Petit-point

1000 ~

Oblong shape, in a design of figures, vases of roses, carnations, chrysanthemums and other flowers in rich colors contained in blue and white Chinese vases. Below are clusters of grasses and flowers. The panels are enclosed in a border of acanthus leaves twined around a rod worked in neutral colors. In gilt frames of later date.

Length, 3 feet 6 inches; width, 2 feet 6 inches.

(*Illustrated*)

M L Jelinek

494—Early Sixteenth Century French Tapestry Panel

375 ~

Burgundian weave. The subject represents Queen Claude of France, the daughter of Louis XII and the wife of Francis I, accompanied by a lady of her Court. The two figures, facing each other, occupy the center of the panel, the Queen, who holds in her hand the royal scepter, being dressed in a rich embroidered dress of the period trimmed with ermine. Her companion is in a dress of almost equal richness, the skirt being especially noticeable from its rich embroidery in a design of acanthus-leaf scrollings. These figures stand in a grassy mead of pale tones of green with a blue sky. The panel is surrounded by a border of a bead and reel patterning in white and light yellow on a darker yellow ground, while above is an oblong panel of Renaissance "grotesqueries and singeries." In the center, over a satyr mask, are two charging rams flanked by acanthus-leaf scrollings and monkeys playing harps, with festoonings of a husk pattern, all in light tones of greens and yellows, with touches of strong blue, on a buff-colored ground.

Height, 8 feet; width, 5 feet.

No. 493—TWO SEVENTEENTH CENTURY ENGLISH PANELS OF PETIT-POINT

N. W. Seaman Agent

495—Mid-seventeenth Century Flemish Tapestry Panel

1075 ⁰⁰

Of Brussels weave. The decoration consists of a series of detached domestic figure subjects of realistic character. In the center a cavalier in seventeenth century Flemish costume with a wide-brimmed plumed hat is riding upon a rearing horse, its hindquarters turned towards the spectator, and with a dog running at its feet. On his right is seated a woman whose robe is embroidered with blue fleurs-de-lis and who holds by the hand a boy in contemporary costume. On the left are the standing figures of a man and woman, the latter in a panniered dress with a lawn ruff encircling her neck. In the background are smaller figures, sitting and walking. All these figures are on a ground of a grassy mead sprinkled with flowers and leaves.

The broad border is a Renaissance treatment of symbolic figures, some supporting baskets of flowers and fruits, flanked by caryatids and panels of flowers and fruits. The upper border is interrupted in the center by a scrolled panel containing a subject of a man and woman seated and embracing. The color treatment is conventional and its scheme somewhat vivid. (Slight restorations.)

Height, 6 feet 8 inches; width, 10 feet 7 inches.

A. W. Johnston

496—Late Sixteenth Century Flemish Tapestry

2500 ⁰⁰

Brussels weave. The subject is a portion of an Italian Renaissance "Triumph," in this case probably of Music. The entire background of the tapestry is occupied with the lower portion of a highly decorative triumphal car drawn by two horses who fill up the right-hand portion of the panel. Immediately in front of these horses a youth, in a graceful attitude plays upon a viola, while in the center another youth upholds a large ornamental vase. On the left is a soldier carrying a shaped and scrolled shield and accompanied by a band of youths and maidens dancing and carrying branches of laurel. In the immediate grassy foreground are upspringing groups of flowers. The figures are dressed in classic costumes and the color scheme is one of strong reds, blues and yellows.

Height, 6 feet 6 inches; width, 11 feet.

(*Illustrated*)

No. 496—LATE SIXTEENTH CENTURY FLEMISH TAPESTRY

F. J. Sterner

497—Early Fifteenth Century French Tapestry Panel

725.00

Of Burgundian weave. The subject is a symbolic rendering of a passage in the *Roman de la Rose* by Guillaume de Lorris and Jean de Meung. In the center of the panel is a conventional fountain with two stone basins, from which water is gushing, and surmounted by a vane-like finial. On either side of this fountain stands a symbolic female figure, that on the right, with a pointed headdress, holding a conventional rose, that on the left, with a wimple headdress, holding a lighted torch. Their costumes are of a fifteenth-century character of looped-up overskirts over plainly draped skirts. In the one case the overskirt is of yellow and the petticoat of a checkered patterning in white and blue on a brown ground; in the other case, the petticoat is yellow and the overskirt of checkered pattern. The lower part of the field is paneled with conventional lily forms in yellow and blue on brown grounds. Above as a background are conventionalized Gothic buildings of gabled houses and towers, across which run angular scrolled labels lettered in Gothic text characters, those on the right in brown on a yellow ground, those on the left in yellow on a brown ground. In the center, above, is an oblong panel of Gothic text lettering in yellow on a brown ground, while in the upper right-hand corner is a waving conventional banner lettered in brown on a light ground. The panel is surrounded by a border of a green ribbon in a meander design with conventionalized flower forms. (Slight restorations.)

Height, 8 *feet* 3 *inches; width*, 10 *feet*.

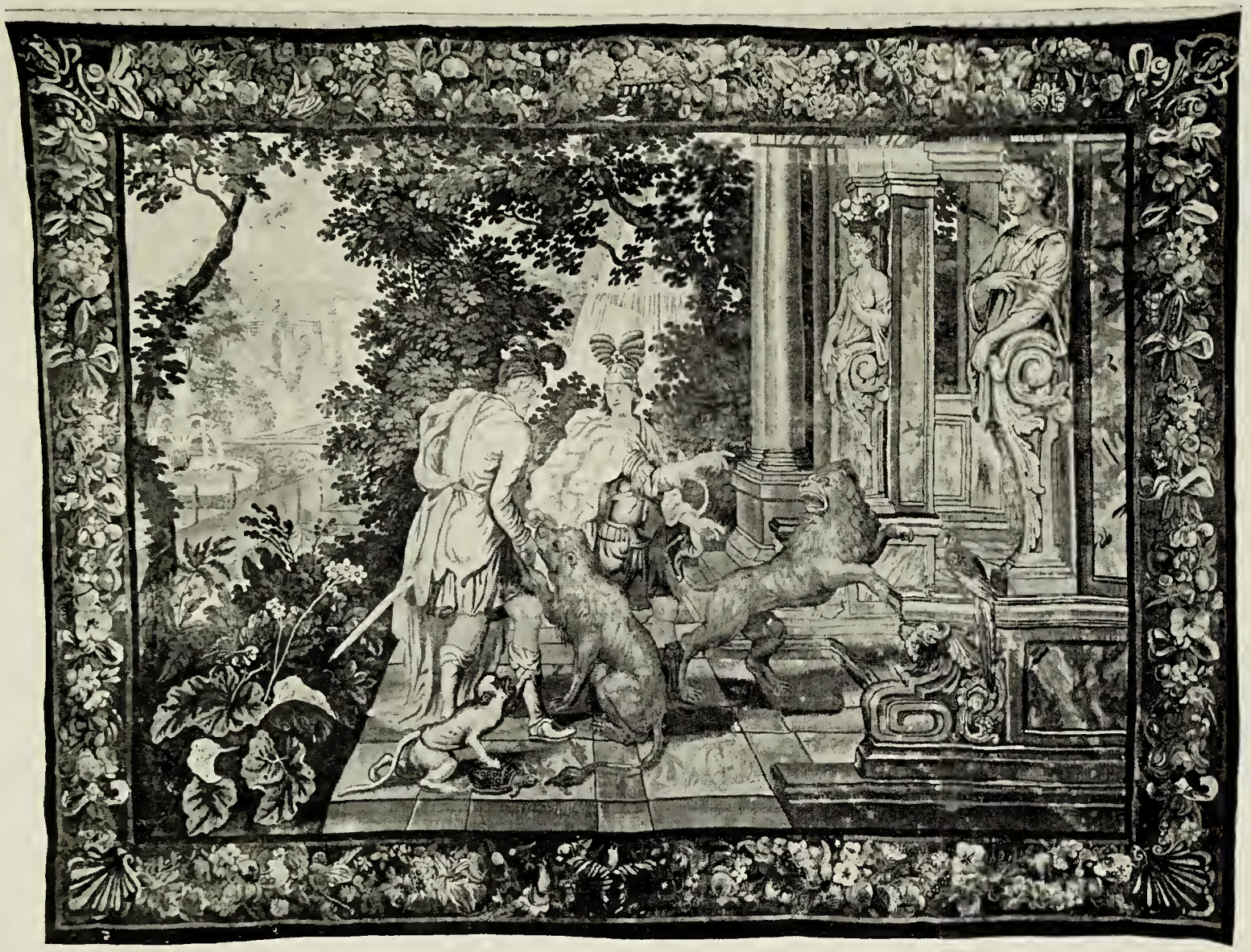
Capt. M McMillan

498—Early Eighteenth Century French Tapestry Panel

Of Beauvais weave. Decorated with a classic mythological subject. In the center are two figures, a man and woman, both habited in Roman costume, the man with a rich blue tunic, blue greaves and light yellow mantle, the woman in a red tunic shot with gold, a white mantle and red greaves. On the right is a classic portico with Ionic columns and female caryatid figures. Towards this bounds a lion to which the female directs the attention of her companion, who is fondling with one hand the head of a lioness. In the foreground a monkey is riding on a tortoise, while on a molded balustrading on the left is perched a bright-plumaged macaw. On the left is a group of verdure with trees and flowers, and in the distance a formal Italian garden with a fountain and an arcaded wall. The border shows, at top and bottom festoons of flowers and fruits, and at the sides pendants of similar character tied with looped ribbons; the lower corners are occupied with large shells, the upper corners with scrolled acanthus leaves. (Restored.)

Height, 7 feet; width, 10 feet 6 inches.

(*Illustrated*)



No. 498—EARLY EIGHTEENTH CENTURY FRENCH TAPESTRY PANEL

N. M. Flook

499—Seventeenth Century Florentine Tapestry Carpet, known as the "Carpet of the Popes"

1100 ℓ Square shape, made in Florence in a weave of an Aubusson character. The center is occupied with an oval medallion decorated with the Papal tiara and keys, and knotted ribbons, twice repeated, in red, blue and yellow on a light green ground and bordered with a varicolored wreath of flowers and fruits on a yellow ground. Surrounding this is a band of blue enclosed by festoons of fruits supported by scrolled acanthus leaves and ribbons. The main field is of rich red, with boldly scrolled acanthus-leaf ornamentations in the angles, and the main border is of a design of twisted ribbons of light purple and blue entwined around a green floriated rod between two bands of leaf scrollings, with counter grounds of blue and rose color. The corners are occupied with circular wreathed medallions enclosing the heraldic devices of the Sforzas (a Tower), of the Colonnas (a Column), of the Borgias (a barry of four, or and argent), and a Latin inscription "S. S. Basilica Vatic."

Length, 9 feet 8 inches; width, 9 feet 8 inches.

(*Illustrated*)

Note: This carpet, which was acquired at Nantes from a descendant of Baron Gourgaud, one of Napoleon's generals who accompanied him to St. Helena, was woven early in the seventeenth century at Florence for the use of the Vatican. Here it covered the floor of the Pope's private chamber for many years until it formed a part of Napoleon's spoils at the sack of Rome, and was by him presented to Baron Gourgaud.

No. 499—SEVENTEENTH CENTURY FLORENTINE TAPESTRY CARPET, KNOWN AS THE "CARPET OF THE POPES"

W. W. Seaman Agent

500—Seventeenth Century Flemish Tapestry Panel

950

Brussels weave. In an unusual subject of *vaquero*-like cattle tenders lassoing cattle. In the center of the foreground is a charging bull lassoed over its spreading horns by a horseman. On either side are other cattlemen, one of whom has lassoed a bull by the feet, and men on foot armed with spears and poles. In the distance are horsemen, armed with spears, in a landscape with trees and buildings. On either side, framing in the scene, is a massive tree-trunk with branches of foliage. The color scheme is one of low tones, the figures being outlined in black so as to separate them from the light background. The border surrounding this panel is in a Renaissance design of fruits and flowers interspersed with hares and birds, in strong greens and yellows on a pale yellow ground.

W. W. Seaman Agent

501—Late Sixteenth Century Flemish Tapestry

1125

Of old Flemish weave. Decorated with a subject of a "Royal Hawking Party." The King, probably intended for Henry IV of France, stands on the right of the picture with an unhooded falcon on his wrist, while one of the courtiers, his plumed hat held in one hand, holds the royal horse by its bridle. On the left is another horseman, waving back with uplifted arms from disturbing the quarry, another mounted courtier, who is galloping up in the middle background. In the distance is a wooded landscape with hawks and dogs in pursuit of game, while in the foreground a pack of hounds is ranging. The color scheme is somewhat low in tone. The broad border is in a design of festoons and pendants of fruits and flowers interspersed with birds and hares in greens and yellows on a lighter yellow ground. (Slight restorations.)

Height, 9 *feet* 3 *inches; width,* 11 *feet* 8 *inches.*

N. N. Searman Agent

502—Seventeenth Century Flemish Tapestry Panel

2550 00

Of Brussels weave. The subject of the center panel represents "A Roman Triumph." In the center is seen an ornate processional car drawn by two richly caparisoned horses driven by a Roman soldier. To the side of the car is affixed a trophy of arms, while the car itself is laden with the spoils and arms of the conquered—vessels of gold and caskets of jewels, battle standards, bundles of spears and javelins and swords. These are grouped around a palm tree to the trunk of which are bound the nude captives. In the background is the portico of a classic temple within which are groups of interested spectators, women as well as men. On the left, following the car, are soldiers bearing laurel branches, while on the left is a group of soldiers and citizens, the latter in seventeenth century costume, and behind them gabled buildings of contemporary architecture. The rich glowing reds, blues, yellows and greens of the picture combine to make of it a piece of fine decoration.

Height, 8 feet 2 inches; width, 11 feet.

(*Illustrated*)

No. 502—SEVENTEENTH CENTURY FLEMISH TAPESTRY PANEL: A ROMAN TRIUMPH

Wm. Baumgarten Co.

503—Sixteenth Century Flemish Tapestry

2200 ~

Arras weave. The center occupied with a subject of a "Bear Hunt in a Wood." In the immediate foreground are a leopard attacking a lion and large birds, and in the center of the composition a bear erect on its hind legs surrounded by a ring of huntsmen armed with spears and forked poles. Behind this group another bear is pursued by mounted huntsmen attended by large dogs. The background to these scenes is a landscape with trees and foliage, precipitous crags, a winding road, and in the distance buildings in the Palladian style. Surrounding the entire composition is a fine verdure treatment. The border around this panel, of exceptional excellence, is in a fine Renaissance design of figures of "Virtues," and caryatid figures supporting scrolled vases, fountains playing under cupolas, surrounded by vases of fruits and flowers and floral scrollings. Above and below are scrolled panels occupied by views of fountains and formal gardens. The color scheme of the center is a low-toned one relieved by strong greens, while that of the border is keyed to a higher note. (Restored.)

Height, 11 *feet; width,* 10 *feet* 2 *inches.*

(*Illustrated*)

No. 503—SIXTEENTH CENTURY FLEMISH TAPESTRY: BEAR HUNT IN A WOOD

Mrs. Charles Steele

504—Early Seventeenth Century Flemish Tapestry Panel

725 ~

In a Brussels weave. Decorated with a subject of Alexander the Great and Statira. On the left Alexander attired as a Roman warrior, is seated on a throne under a draped canopy, while Statira, in the costume of a Persian girl, is led before him by one of his generals, also in the dress of a Roman soldier. On the right is a group of soldiers armed with short swords and spears, while in the background are seventeenth century gabled buildings, palm trees, laden camels and figures in Eastern costume. In the foreground are groups of growing flowers with leaves. The color scheme of this admirable tapestry is in rather a high key of warm browns, strong blues, pale greens, yellows and purple. (Restored.)

Height, 7 feet 3 inches; width, 14 feet 5 inches.

W. W. Seaman Agent

505—Late Sixteenth Century Flemish Tapestry

1850 ~

Of Brussels weave. The subject illustrates an incident in one of the tales related by Giovanni Fiorentino in his *Pecorone*. In the center, on an ornamental lake, is a gondola, under the silken canopy of which a lover and his mistress are seated eating and drinking at a table. The gondolier at the stern is drinking from a tall goblet. Approaching the shore of the lake from different directions are the deceived husband and wife, respectively, of the couple in the gondola, the latter accompanied by a female attendant. In the foreground are groups of flowers with running hares and dogs, on the left a goat browsing from a grape-vine, and in the middle distance are deer. The background is a wooded landscape with a castle. The entire subject is set in a framework of a "verdure" character. The border is of garlands of fruits, flowers and foliage, interrupted in the centers above and below by circular medallions within blue scrolled borders occupied by floral festoons depending from looped ribbons. The color scheme of the central subject is a brilliant one, thrown into relief by the play of low-toned greens in the "verdure." In the border, greens and yellows predominate on a pale yellow ground.

Height, 8 feet 8 inches; width, 12 feet 6 inches.

N. W. Seaman Agent

506—Early Seventeenth Century Flemish Tapestry Panel

1700 ±

Brussels weave. Subject, "Alexander the Great Viewing the Spoils of the Sack of Persepolis." On the right, Alexander is standing with a spear held in one hand and directing attention with the other to the generals at his side and behind him to the soldiers in front of him and on the spectator's left who are displaying on an embroidered cloth thrown on the ground the varied spoils of war. These consist of rich stuffs and jewels. Behind this latter group is a pavilion, and in the mid-distance are seen the tents of Alexander's army with figures of the Greek soldiers. Beyond these again stretches a wooded landscape with medieval buildings, including castle and churches. The deep border is of intricate Renaissance design, the four corners being occupied by figures of the four cardinal "Virtues," the centers at the top and bottom with scrolled panels of cartouche form, occupied with genre subjects of figures in seventeenth century costume. At either side the centers have similar figure subjects, without framework of any description. The remainder of the border is composed of vases of flowers and floral panels divided by Amorini. The color scheme of the center panel is a brilliant one in which strong blue and rich yellows predominate; that of the border is of lighter blues, greens and yellows on a pale ground, so skillfully broken and blended as to give almost the prismatic effect of a Persian embroidery.

Height, 10 *feet* 4 *inches; width*, 4 *feet.*

(*Illustrated*)

No. 506—EARLY SEVENTEENTH CENTURY FLEMISH TAPESTRY PANEL:
ALEXANDER THE GREAT VIEWING THE SPOILS OF THE SACK
OF PERSEPOLIS

Mrs Elsie Ferguson

507—Early Nineteenth Century Aubusson Carpet

230 ~

Tapestry woven, the center being occupied by an oval medallion enclosing, upon a crimson ground, a large group of flowers naturalistically treated, and surrounded by an acanthus-leaf scrolled border in two shades of brown and by a broader border of architectural character consisting of a band of pointed leaf-forms and rosettes in light colors on a tan ground between bands of light blue and cream color. There is a rectangular outer border of similar character, and the spandrels are occupied by floral sprays.

Length, 11 *feet; width,* 15 *feet.*

Mrs. Bennett

508—Nineteenth Century French Brass Hanging Chandelier

50 ~

Urn-shaped, with domed cover and three looped handles. The upper portion is decorated with applied festoons of flowers, while from the body spring eight scrolled arms with acanthus-leaf enrichments supporting fluted candle-sockets and pierced bobèches. Suspended by eight chains. Fitted for electricity.

Lane Co.

509—Seventeenth Century Italian Wrought-iron and Brass Chancel Railing

50 ~

Formed of two double curved side wings with a straight central division fitted with two hinged gates. The railings and gates are formed of wrought-iron columnar bars with cast brass capitals and bases and annular center moldings of brass. The gate-posts terminate in turned brass finials of vase and ball design.

Height, 3 *feet* 3 *inches; width,* 23 *feet* 1 *inch.*

Otto Bernet Agent

510—Sixteenth Century Florentine Marble Wall Shrine

Formed as a classic tablet with molded cornice and frieze, surmounted by a pediment and supported by two fluted Ionic pilasters, enclosing a round-arched recess which contains a seated figure of the Madonna.

110 ⁰⁰

Height, 3 feet 6 inches; width, 2 feet.

511—Seventeenth Century Italian Wrought-iron Window Grille

F. J. Sterner

Upright oblong shape, the lower portion bowed and formed of connected open quatrefoils of square wrought-iron rods with a scrolled cresting of branches of pointed-leaf forms terminating in three wrought-iron acanthus-leaf scrolled finials. The sides are filled with wrought-iron strapwork scrollings. Painted green, the acanthus-leaf scrollings gilded.

120 ⁰⁰

Height, 5 feet 1 inch; length, 3 feet 2 inches; depth, 1 foot 1 inch.

Guiberg & Levy

512—Eighteenth Century Italian Wrought-iron Altar Cresting

Design formed of bold voluted scrollings of wrought-iron strapwork arranged in gracefully sweeping curves and enriched with applied wrought-iron acanthus-leaf scrollings. The branches are fitted with turned wooden vase-shaped candle-sockets with wrought-iron bobèches. Fashioned in four pieces and entirely gilt.

80 ⁰⁰

Height, 8 feet; width, 5 feet 3 inches.

513—Pair of Late Eighteenth Century English Iron Gates

In two leaves of upright oblong form, fashioned of square bars in an upright lattice-work design with bands of open circles at top and bottom and a square panel in the center occupied by an oval cast-iron medallion of the Duke of Northumberland's arms.

Height, 10 feet 5 inches; width, 3 feet 2 inches.

Note: These gates came from Northumberland House, London, at the period of its demolition to make room for the new Northumberland Avenue and the Hotel Metropôle.

514—Eight Eighteenth Century Flemish Wrought-iron Doors

Rectangular-shaped, formed of plates of hammered iron enclosed with wrought bands and enriched with applied decorations of repoussé wrought-iron formed, in the case of the small doors, of conventional vases of flowers and leaves and double scrollings of oak leaves and acorns enclosing rosetted medallions, and in the case of the larger doors, of diagonally crossed bands with honeysuckle pattern medallions in the centers and straight branches of pointed leaves springing from flower pots above and below. The angles are occupied with radiating shell-shaped flutings and the centers of the sides with fluted shells. The doors are equipped with wrought-iron hinge loops and the enclosing bands are secured with round-headed iron rivets.

Height, 6 feet; width, 4 feet 3 inches.

515—Eighteenth Century French Marble Fountain

Figure of a youth in classic drapery standing upon and supported by a dolphin from whose mouth spouts a stream of water forming a fountain. On rocky base.

Height, 4 feet 3 inches.

A. M. Brown

516—Pair of Eighteenth Century Italian Wrought-iron Gates

625.00

Double gates of oblong shape of wrought-iron. Above is an elaborately scrolled frieze of bar and strap iron, having at either end vases of shaped and repoussé iron plates filled with conventional flowers of wrought-iron. The frieze is surmounted by a semi-circular lunette or cresting formed of scrolled strap-iron having in the center a fan-shaped acanthus-leaf ornamentation of wrought-iron and on either side two dragons of shaped and repoussé iron. The gates are paneled with broad borders by heavy square iron bars crossing at the angles, these borders being occupied by ironwork, scrollings and floriations. The center panels are also occupied by an elaborately scrolled and floriated pattern of iron strapwork having in the center a large vase of shaped and repoussé iron with flowers of wrought-iron, supported on a shaped cartouche with two crossed trumpets of shaped and repoussé iron, while above are shaped and repoussé helmets. Below are borders of scrolled and floriated iron strapwork. These gates have been completely gilded and much of the original gilding remains.

Height, 13 *feet* 3 *inches; width,* 10 *feet* 2 *inches.*

J. N. Baxter

517—Eighteenth Century French Marble Bust of Louis XIV

125.00

Portrait bust in white marble of the "Grand Monarque" in armor with curling peruke and wearing a chain with the Order of the Fleece. On shaped white veined marble base and cylindrical pedestal of green marble with molded white marble foot. (Of the school of Charles-Antoine Coysevox (1640-1720) and strongly resembling the celebrated bust by Coysevox now in the Museum at Dijon.)

Height, 7 *feet* 1 *inch.*

518—Late Seventeenth Century English Oak Paneled Room, Known as the "Wren Room"

Rectangular room, completely paneled in oak. Molded cornice, with a deep frieze-like cavetto molding carved with a bold treatment of acanthus leaves. The walls below are paneled in two divisions separated by a molded dado rail. The upper portion is paneled in single raised and beveled panels by raised classic moldings, the lower division being paneled with plain panels enclosed by similar raised moldings. Below is a simple skirting with molded upper edge. There are two single doors and one double door in the room, the doors being divided by molded stiles, the single doors into six, the double doors into three panels each. These doors are surrounded by architraves and lintels carved in a bold design of acanthus-leaf scrollings, in the case of the double doors nine groups of fruit and flowers are added to these, and there is a spade-shaped plain projecting tablet in the center. The fireplace is flanked by large fluted pilasters with Doric capitals, molded bases and rectangular pedestals which support a stepped frieze and a cornice which corresponds with that of the room. The over-mantel consists of a rectangular paneled oil painting enclosed by a carved molding and surrounded above and at the side by richly carved festoons and pendants of fruits and flowers suspended from bows of ribbons. The mantel shelf is molded and carved with water-leaf and acanthus motives, and the fireplace is surrounded by a boldly molded frame. There are five windows, with oak-lined embrasure linings of a later date, each window being divided into fifteen small panes by molded oak lattices. The size of the room is 9 feet 7 inches in height, 15 feet in width and 30 feet in length. Accompanied by two etchings by an English painter-etcher showing front and rear views of the house from which this paneled room was taken.

(*Illustrated*)

Note: This room, which was removed intact from an old house on one of the famous "Rows" in Bridge Street in the Cathedral city of Chester, was designed by Sir Christopher Wren, the architect of St. Paul's Cathedral, when he was passing through Chester on his way to Ireland. The famous architect was commissioned, tradition says, by the Corporation to design this room for the two brothers Bennett, each one of whom had served more than one term as Mayor of the City. It was intended as the main living, or, as we should now call it, reception, room of the house. Here it remained, sharing in the varying fortunes of this exquisite specimen of an old English burgher's home until it was removed by the present owner.

No. 518—LATE SEVENTEENTH CENTURY ENGLISH OAK PANELED ROOM, KNOWN AS THE "WREN ROOM"

519—Late Sixteenth Century English Oak Paneled Room, Known as the "Gun House Room"

Interior of a rectangular room completely paneled in oak. This paneling, which stopped short of the ceiling so as to admit of an ornamental plaster frieze, is finished with a molded cornice and a shallow frieze decorated with sunken carving in a design of linked inverted C-curves enclosing veined leaves. Below is a wainscotting of small oblong panels divided by delicately molded stiles and descending, without a skirting, to the floor. The fireplace is treated with a corniced over-mantel of two deep square panels, the heavy molding surrounding them being richly carved with scrolled and indented patternings. The centers are occupied with lozenge-shaped figures bordered by raised moldings and the panels are separated and flanked by three carved caryatid pilasters of term-like human figures, the tapering pedestals of which are enriched with sunken carving. The shelf is molded, fluted and supported by a heavy bowed frieze and by three-quarter round turned pilasters with Ionic capitals, molded bases and square pedestals. The fireplace opening is of stone of a molded Tudor arch design.

The long, low window is casemented with three hinged casements of small panes of leaded glass, in the original wrought-iron casement frames with wrought-iron hinges and catches, while below is a window seat, the back and front of which are paneled to match the walls. The door, without architraves, is paneled in four divisions on the inner side by molded, and on the outer side by plain, stiles. The size of the room is

7 feet 6½ inches by 16 feet by 15 feet 6 inches.

(*Illustrated*)

Note: This room was removed, intact, from a historical house on the Market-place of Stroud, in Gloucestershire. The town, a royalist stronghold, was occupied during the Civil War by the Parliamentary forces under Oliver Cromwell, who himself tenanted this house, which (from the fact that he placed in front of it a battery of guns so as to command the Market-place) was thereafter known as the "Gun House." Cromwell used as his sleeping chamber the room from which the paneling and fittings were removed by the present owner.

No. 519—LATE SIXTEENTH CENTURY ENGLISH OAK PANELED ROOM, KNOWN AS THE "GUN HOUSE ROOM"

No. 519—LATE SIXTEENTH CENTURY ENGLISH OAK PANELED ROOM, KNOWN AS THE "GUN HOUSE ROOM"

520—Seventeenth Century Pipe Organ from the Château de Rethel [Ardennes] W. W. Seaman Agent

3800 ℔ Case of walnut. Of rectangular shape, on stand. With molded cornice, surmounted by a shaped cut cresting, the lower portion decorated with a carved acanthus-leaf scrolling. Fitted with two hinged and paneled doors, the panels painted with two shields of armorial bearings surmounted by coronets. The stand has a molded top, a deep fluted apron and is supported on four square tapering legs with dies carved with pendant acanthus leaves, the fronts with single flutings, molded bases and square, tapering feet. Above the case are the bellows worked by hinged levers from the side and also by hinged pedals below. The interior is fitted with the organ, the front formed of leaden pipes with pierced and carved triangular bracketings over a red painted backing. The side stiles are enriched with sunken carvings and the bottom rail is carved in relief, "N. M. ano MDCXXV." Below is a double key-board of black keys inlaid with pearwood, and on one side are four wooden levers which work the stops. Accompanying the organ is an old copper-plate engraved portrait of Mandescheidt

No. 520—SEVENTEENTH CENTURY PIPE ORGAN FROM THE CHÂTEAU DE RETHEL [ARDENNES]

No. 521—SET OF TEN PANELS, TAKEN FROM THE GREAT DRAWING-ROOM OF RATHFARNHAM CASTLE, NEAR DUBLIN, PAINTED FOR LORD ELY BY ANGELICA KAUFFMANN

which had hung at the back of the case probably for some centuries.

Height, 6 feet 10 inches; width, 3 feet 3 inches; depth, 2 feet 2½ inches.

(*Illustrated*)

Note: This organ was built in 1625 by the famous Nicolaus Mandescheidt of Nuremberg, the founder of a distinguished family of organ-builders who particularly excelled in the construction of these small, or, as we should now call them "cabinet," organs. The one here displayed was built to the order of a wealthy Nuremberg burgher named Kolner for his private oratory. His armorial bearings testifying to his descent from a Knight of Malta are carved on the front of the case. The organ was found by its present owner in a Château in the Ardennes region of France where it had been for the last 200 years. It is supposed that it formed part of the spoils of the Palatinate having been seized by an officer of the French King Louis XIV during the Thirty Years' War. It was while in place in this Château in 1858 that M. Saint-Säens played upon this organ and was delighted with its mellow tone. It is this marvellously rich mellowness of tone, indeed, that is one of the old instrument's most notable characteristics.

521—Set of Ten Eighteenth Century Panels, in Oils, with the Story of "Telemachus and Calypso"

By Angelica Kauffmann. Rectangular shape and painted with a series of subjects portraying the adventures of Telemachus, the son of Ulysses, with the enchantress Calypso on the Island of Ogygia. The popularity, throughout the eighteenth century, of Fénelon's "*Télémaque*" led to a general familiarity with the incidents portrayed in these panels. The series begins with the dream of Telemachus while a shepherd in Ethiopia, and his acquaintance with Minerva in the guise of Mentor, continuing with the shipwreck of Telemachus and his arrival at Calypso's grotto and with his subsequent love-making with Calypso, the discovery of the lovers by Mentor and the departure of the latter at Calypso's command. *Height, 4 inches; width, 56 inches.*

(*Illustrated*)

Note: These panels were painted in 1772 by Angelica Kauffmann as decorations for Rathfarnham Castle near Dubin, where she was the guest of Lord Ely. They then formed the chief decoration of the coffered ceiling of the large drawing room. The castle is now owned by the Jesuit Society, who have converted it to the uses of a college. The priests' objection to the panels as being pagan and irreligious led to their acquisition by the present owner. To display them to better advantage a room in the Georgian style, of which they form the frieze, has been constructed. These panels are shown in the position they originally occupied in the ceiling of the great Drawing Room of Rathfarnham Castle in the "Geogian Society (of Ireland) Records," Dublin, 1913, Plate LXXXIV, while reference is made to them on page 78.

N. Maynard

522—Set of Seven Oil Paintings of the Eighteenth Century Dutch School

1025.00

High decorative panels, originally forming the sides of a room and painted with landscapes and buildings and with a blue sky massed with white clouds. The subjects are all treated with pleasing effect in low tones of dark browns, greens and yellows.

Height, 10 feet 6 inches; width, 5 feet 5 inches.

Baron de Beaux

523—Eighteenth Century Venetian Harpsichord

240.00

Shaped case. The lid and sides elaborately painted on a pale green ground with rococo scrollings and shells and acanthus leaves intertwined with garlands of flowers and leaves painted in their natural colors. Supported on a modern stand with six square fluted, astragalled and tapering legs. Keyboard of ivory and ebony inlaid with satinwood. The back of keyboard of pearwood, painted in a scroll design.

Height, 3 feet 2 inches; length, 6 feet 8 inches.

(*Illustrated*)

No. 523—EIGHTEENTH CENTURY VENETIAN HARPSICHORD

Mrs. P. L. Myers

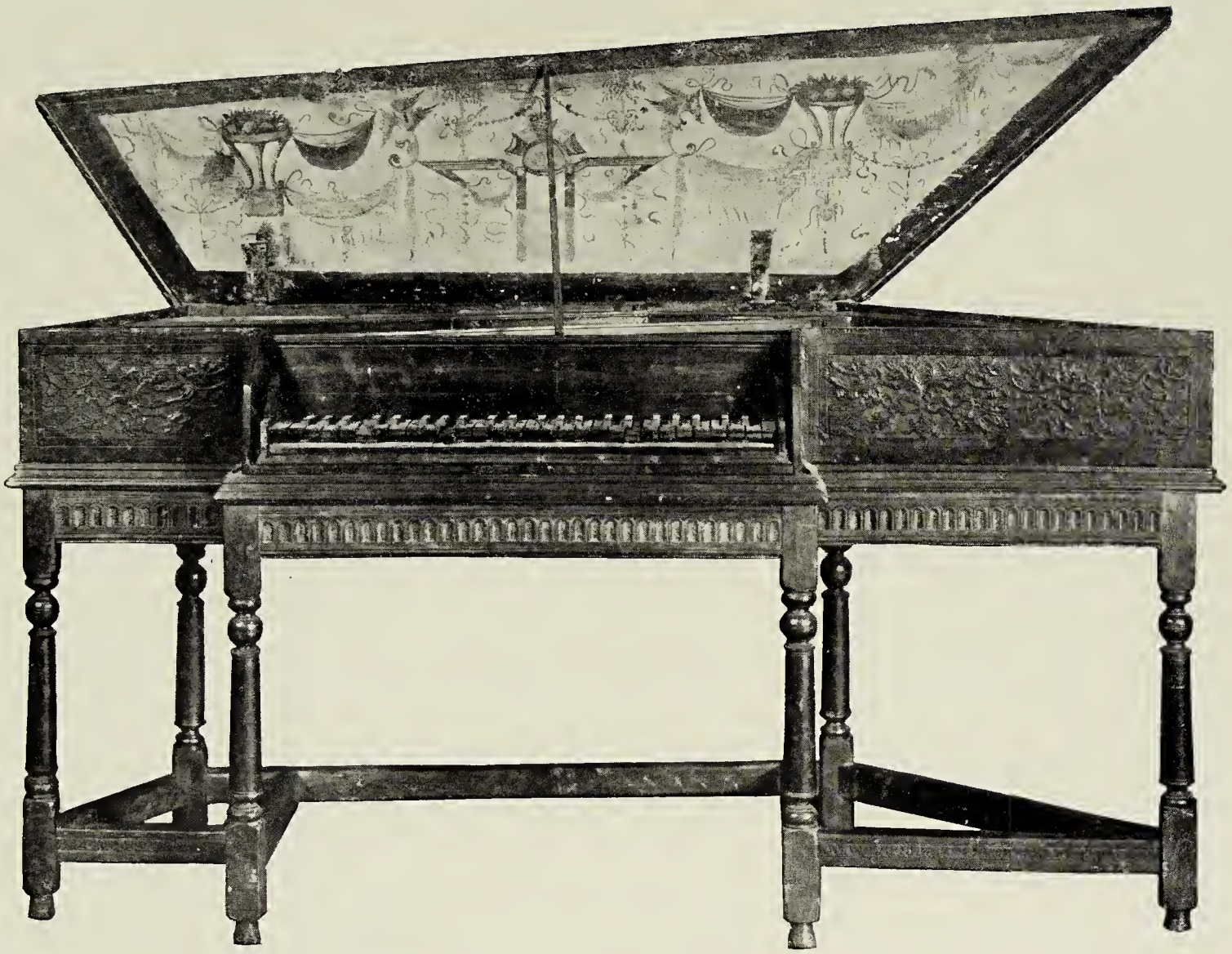
524—Sixteenth Century Italian Virginal

725.00

Oak case, with hinged lid. The upper surface enriched with sunken carving in a broad band of guilloche pattern, the front with sunken carving with two panels in a Renaissance arabesque design of a central vase, scrollings and grotesque figures. The fluted apron is supported on six turned legs with cushion feet and square stretchers. The hinged fall-cover to keyboard is carved with a band of Renaissance ornamentation and one of rosetted design. The inside of the lid is painted in colors with a Renaissance design of drapery festoons, vases of fruits and flowers, grotesque winged terms and knotted and scrolled ribbons on a white background. Signed, above keyboard, "Benedict Lorians 1572."

Height, 2 feet 10 inches; length, 5 feet 8 inches; width, 1 foot 9 inches.

(*Illustrated*)



No. 524—SIXTEENTH CENTURY ITALIAN VIRGINAL

Baron & DeFaux

525—Sixteenth Century Flemish Oak Pulpit

350 ~

Pulpit box of hexagonal design with chamfered angles. Surmounted by a deep molded cornice breaking over the angles, the breaks being supported by carved cherubim and scrolled bracketings. Directly below are caryatid pilasters supporting molded and voluted capitals and formed of half-length human figures resting on carved pendants of clustered fruits. The six sides of the pulpit are paneled and occupied by carved full-length figures of Apostles resting on molded and fluted corbels. The base is heavily molded and the pedestal is formed of six conventional eagles with closed wings, perched, back to back, on a cluster of molded and voluted scrollings. The stepped square base is formed of heavy blocks of wood. The curving stairway leading to the pulpit has molded handrails, straight flat balusters pierced in a strapwork and vase pattern and square, vase-shaped columnar newels with square bases and molded capitals surmounted by turned and carved finials in the form of classic vases.

(*Illustrated*)

Note: This pulpit came originally from the Church of St. Jean in Lille and was used for many years in a London church before its acquisition by the present owner.

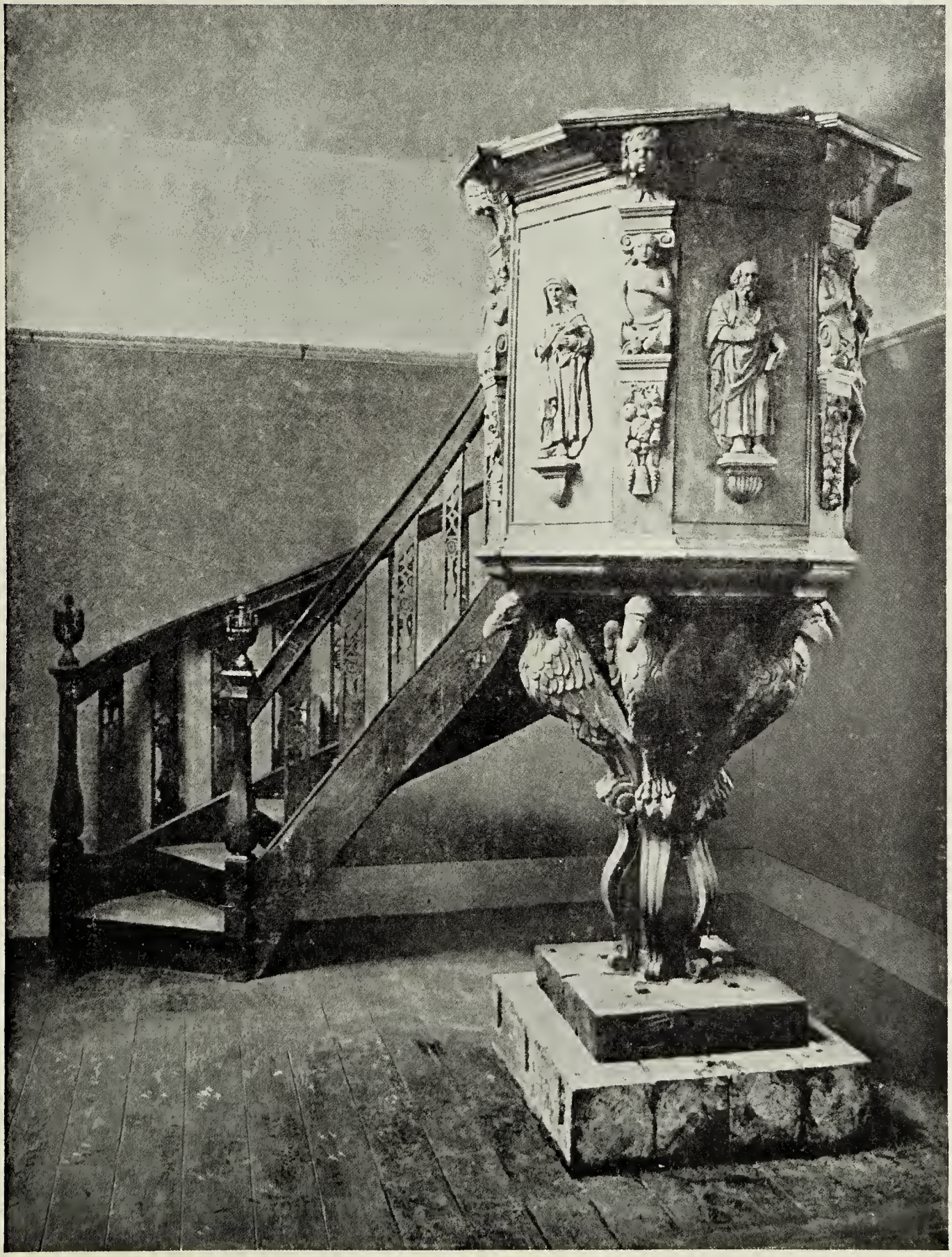
W. B. Kinney

526—Seventeenth Century Italian Walnut Doorways

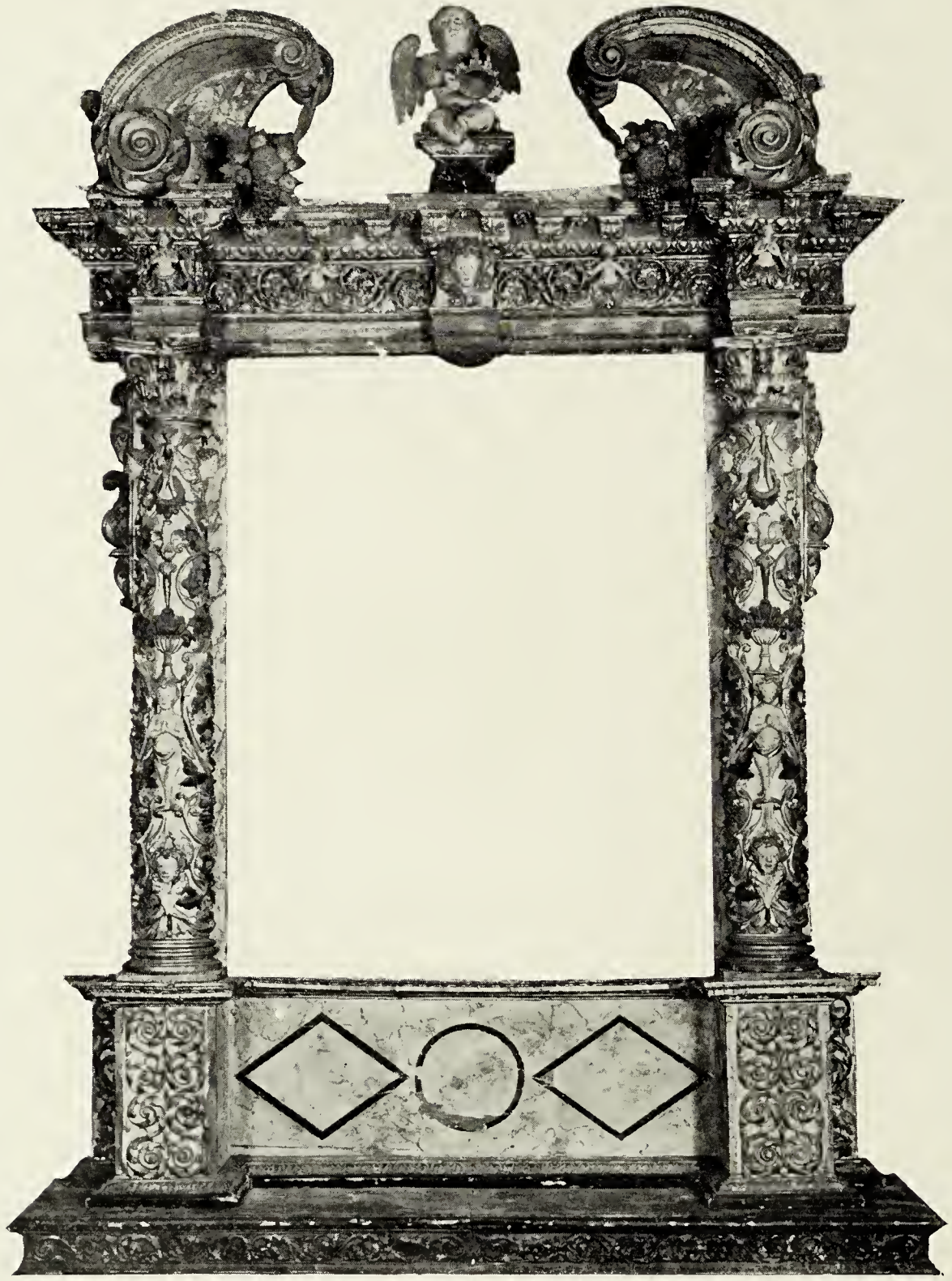
180 ~

Molded, carved and dentelled cornice with broken pediment and deep frieze, the latter boldly carved with a center cartouche flanked by acanthus-leaf scrollings, supported by two three-quarter round pilasters with composite Corinthian capitals, the shafts elaborately carved, the upper portions in a design of imbrications, the lower portions with figures of winged Amorini holding bunches of grapes and supported by spirally disposed branches of vine leaves and grapes. Oblong pedestals, with paneled sides and fronts and molded bases and inner architrave moldings.

Height, 13 *feet* 4 *inches; length,* 7 *feet* 6 *inches; depth,* 1 *foot* 5 *inches.*



No. 525—SIXTEENTH CENTURY FLEMISH OAK PULPIT



No. 527—SIXTEENTH CENTURY ITALIAN CARVED AND PAINTED WOOD ALTARPIECE

E. C. Morgan

527—Sixteenth Century Italian Carved and Painted Wood Altarpiece

625 c

In the form of a classic doorway with elaborately carved cornice having a carved upper member supported by carved and voluted modillions, an egg and dart carved lower member and a frieze enriched with pierced and carved acanthus scrollings issuing from figures of cherubim and having a projecting center decorated with the painted head of a cherub surmounted by acanthus-leaf scrollings. This cornice is surmounted by a broken pediment with voluted terminals and carved festoons of fruits naturalistically painted and having in the center a seated figure of a cherub holding a crown in both hands. The cornice and pediment are supported by two elaborately carved columns with acanthus-leaf and voluted capitals of the composite order and shafts very elaborately carved with arabesques in high relief, voluted scrollings, cherubim heads and full-length figures of cherubim all painted and gilt. These columns have molded bases and rectangular pedestals with carved cornices and base moldings, the fronts decorated with boldly carved gilt scrollings on a light blue ground. They are continued across the front by a painted imitation marble slab with circular and molded applied medallions. The whole structure rests upon a molded base whose front is carved and pierced in a design of acanthus scrollings. *Height,* 12 *feet* 10 *inches; width,* 9 *feet* 2 *inches.*

(*Illustrated*)

Formerly in the collection of Count Nelidoff (*Russian Ambassador to Italy*).

528—Eighteenth Century English Oak Billiard Table of the Adam Period

Lans Lee

1090

Rectangular shape, with deep apron, decorated with flutings interrupted by dies with carved pointed-leaf oval medallions and bordered below with moldings of bead and reel design. On six square tapering fluted legs with molded feet.

Height, 2 *feet* 10 *inches; length,* 5 *feet* 8 *inches; width,* 11 *feet* 8 *inches.*

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